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# ART 21 ART STUDIES

## Curriculum

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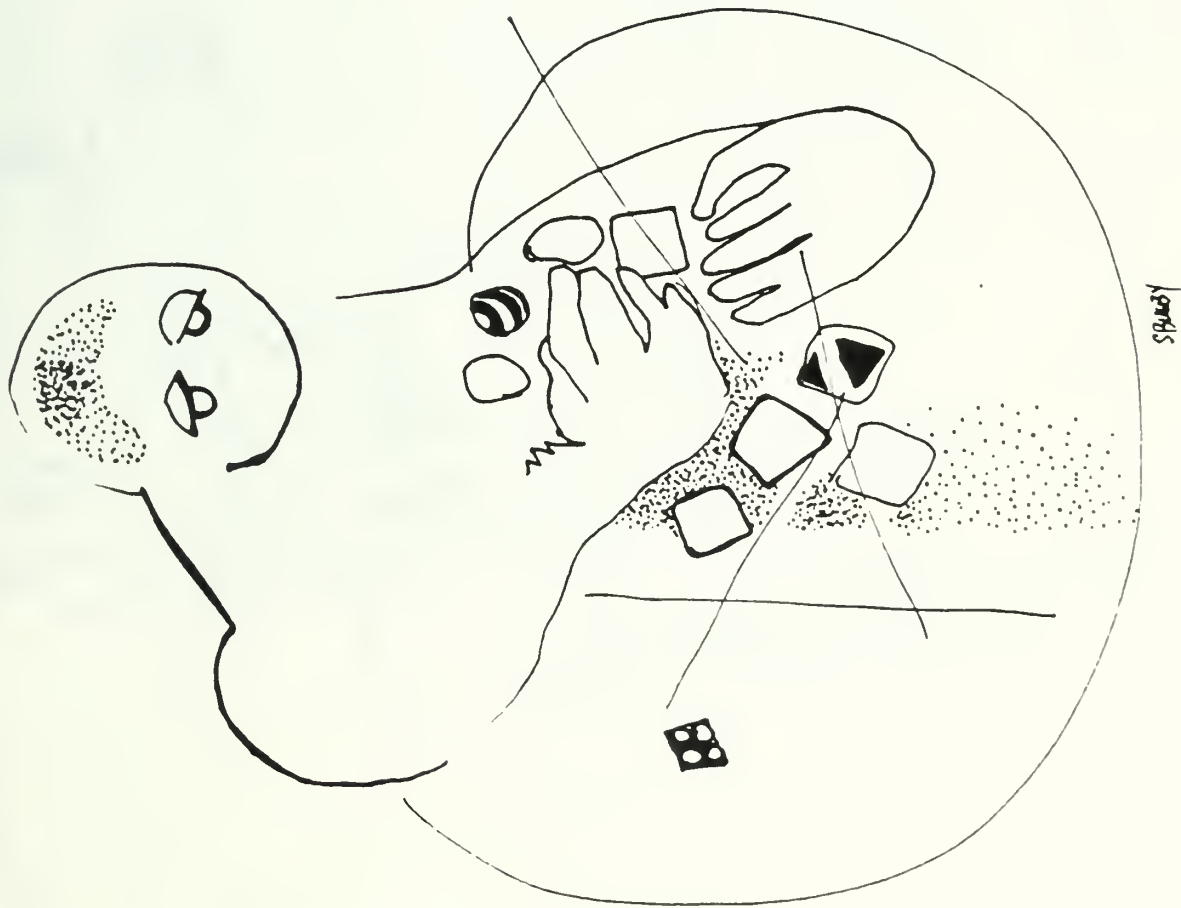
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# Art Studies

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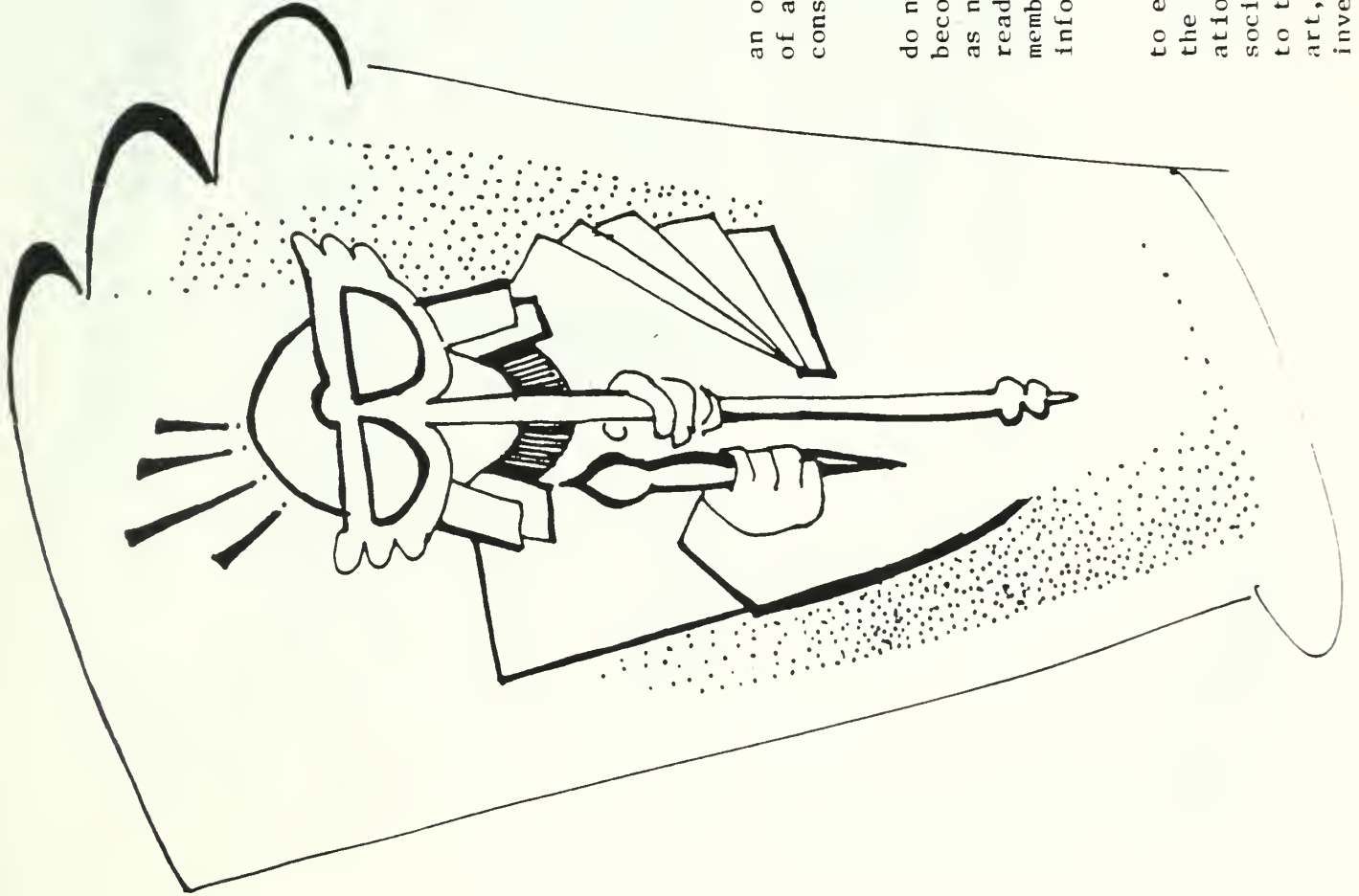
# ART STUDIES

## RATIONALE

Art Studies is a sequence of experiences intended to provide an opportunity for all students to gain knowledge in the discipline of art, with an emphasis on the student as perceptive critic, consumer and historian.

It is recognized that all students at the high school level do not wish to make art, but all should have an opportunity to become knowledgeable about art. Not everyone needs to make art as not everyone needs to write novels or poems; yet as they enjoy reading, so they can enjoy art. As a need can be seen for informed members of society to be able to comprehend and appreciate written information, so a case can be made for a need to understand images.

The courses in the Art Studies program would enable students to enter the culture at a greater level of understanding of what the creation of art involves--with critical skills, and an appreciation of the role of art and artists in historical and contemporary society. The three consecutive levels of Art Studies are designed to take the student from consideration of his own experiences with art, through an historical analysis of art forms, to a more global investigation of art in the emerging culture.





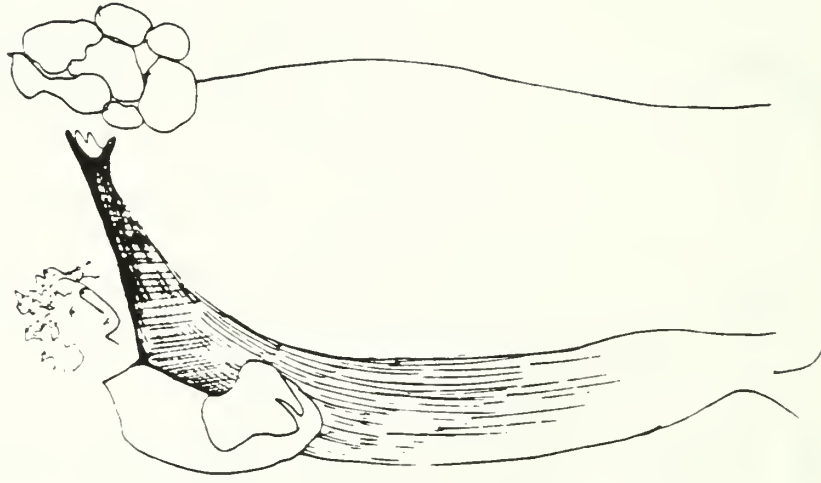
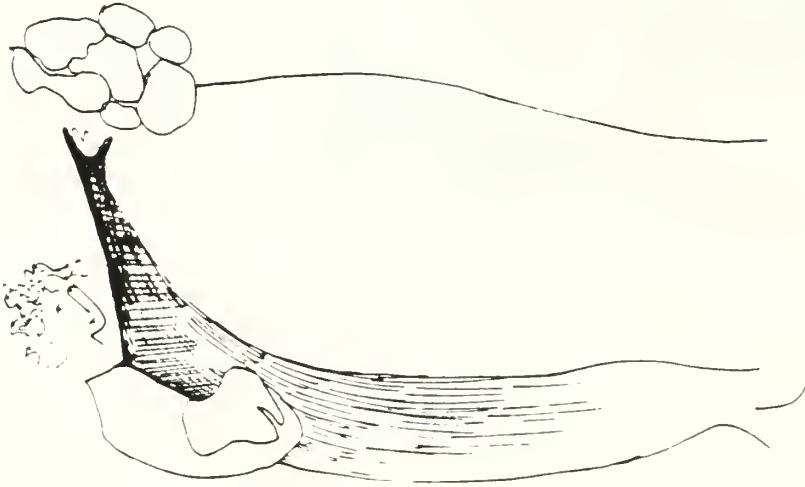
# Acknowledgements

## SECONDARY ART AD HOC CURRICULUM COMMITTEE

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# Philosophy

Art education is concerned with the organization of visual material. A primary reliance upon visual experience gives an emphasis that sets it apart from the performing arts. Acquiring proficiency in art requires systematic instruction in how we see, interpret and make sense of visual stimuli. It requires an understanding of how others interpret the visual messages which are product of this kind of activity. It requires an education in the use of traditional and contemporary tools, materials and media.

Art education is concerned with having individuals think and behave as artists. For the purposes of art education, the term "artist" is equally valid to describe one who has worked for a lifetime or someone who is a relative beginner. Ultimately, art is accessible to all individuals. Its practice results in changing the individual, in changing the relationship among individuals or in changing the social-physical environment.

Art education is concerned with pointing out the values that surround the creation and cherishing of art forms. Art is not merely created, it is valued. The relative values given to art products not only tell us about those who produce them, but introduce notions of how values have changed over time. Learning to see gives us the means to view the work of others and perhaps to relate that to our own works. In this case, however, searching for organization may be helped by knowledge about other people's priorities.

Art education deals with ways in which people express their feelings in visual forms. Art takes the human condition as the focus of study. Persons involved in the visual arts reflect upon and externalize their personal feelings and intuitions or those of their fellow human beings. As artists, they share this ability with the writer, the poet and the musician. In making parallels and discovering relationships with the performing and literary arts we gain a sense of common purpose.

Art education deals with making and defending qualitative judgments about art works. Becoming a perceptive critic attunes the individual to the unique contribution of the artist. By adopting the stance of critic we can develop methods of qualitative differentiation. We gain a sense that not all art is the same, and we are able to articulate reasons for preferring one work over another.

# General Goals – Art Studies 11, 21, 31

## Function

1. The student will understand that art serves various symbolic, descriptive and decorative purposes in society.
2. The student will understand that the role, form and value of art differs through time and across cultures.
3. The student will understand that art reflects and effects cultural character.

## Creation

1. The student will understand the role of the artist in the creation of artifacts.
2. The student will understand the role of culture in the creation of artifacts.
3. The student will investigate the concept of style as it affects the creation of artifacts.
4. The student will become aware of how artists work with the components of artifacts: media, techniques and visual elements.

## Appreciation

1. The student will develop a personal approach to the appreciation of artifacts.
2. The student will analyze the affective power of artifacts over time and across cultures.
3. The student will analyze the ways both he and society responds to visual imagery.

## Focus

### Function

What are the ways visual imagery is used to express, shape and reflect the values, beliefs and conflicts in society?

### Creation

How are the achievements of artists in the past and present identified, including the particular ways they engage in expressive activity?

### Appreciation

How can the student be given opportunities to perceive and respond to visual qualities in works of art?



# Art 11: THE POWER OF THE ARTIFACT

THIS COURSE SURVEYS THE ROLE OF THE ARTIFACT IN EVERYDAY LIFE. STUDENTS WILL CONSIDER PREDOMINANT THEMES DEPICTED IN ART FORMS: THE ROLE OF THE ARTIST AND HIS MATERIAL AND PROCESSES, AND METHODS OF CRITICAL ANALYSIS AND UNDERSTANDING OF PEOPLE'S VARIED APPROACHES TO UNDERSTANDING ART WORKS. THIS COURSE EMPHASIZES THE STUDENT'S IMMEDIATE CULTURE AND ENVIRONMENT.

## OBJECTIVES:

### I. FUNCTION: PURPOSES OF ARTIFACTS

1. Students will consider artifacts which transmit different themes, meanings, beliefs and values of people in various times and cultures.
2. Students will become aware of the function of artifacts to describe and record phenomena.
3. Students will become aware of the function of artifacts for the visual enhancement of people and their environments.

### II. CREATION OF ARTIFACTS:

1. Students will consider the nature of artists' styles and their effect on the character of artifacts.
2. Students will consider the characteristic styles attributed to various cultures and historic periods as they affect the way that culture or period is identified.
3. Students will learn how artists work with media: they will acquire the ability to distinguish materials and processes used in various kinds of artifacts.
4. Students will observe how artists achieve different effects with the elements and principles of composition.

### III. APPRECIATION: ANALYZING THE POWER OF ARTIFACTS

1. Students will be able to describe and characterize visual features of artifacts such as subjects, media and design.
2. Students will be able to analyze relationships among the visual features of artifacts such as subjects, media and design, and attribute meaning from this analysis.
3. Students will consider how people react differently toward a work of art depending upon past experience.
4. Students will analyze what makes an artifact powerful over time and across cultures.
5. Students will become aware of the range and variety of forms of artistic expression.

# Art 21:

## TIME EVOLUTION OF THE POWER OF ART

THIS COURSE EXAMINES THE IMPACT OF INTERNATIONAL INFLUENCES AND MODERN TECHNOLOGY ON MODERN ART, AND IN TURN, MODERN ART'S IMPACT ON SOCIETY. IT EMPHASIZES THE CONTEMPORARY POINT OF VIEW OF SOCIETY.

### OBJECTIVES AND CONCEPTS:

#### I. FUNCTION: THE CHANGING ROLE OF ART IN SOCIETY

1. STUDENTS WILL OBSERVE THE CHANGES IN SYMBOLS AND THEIR MEANING IN ART OVER TIME.
  - A. Art forms express changing interpretations of life-giving forces.
  - B. Art reflects a society's view of death.
  - C. A society's gods find expression in art forms.
  - D. Changing art forms can glorify authority and personify power.
2. STUDENTS WILL CONSIDER THE CHANGING VALUE PLACED ON DIFFERENT ART FORMS OVER TIME.
  - A. The importance of sculpture changes as the power of the state increases.
  - B. Changing kinds of painting reflect a society's values.
  - C. A society's values become visible in architecture.
  - D. Advances in technology increase the value of multiple images such as prints and photographs.
3. STUDENTS WILL IDENTIFY CHANGES OVER TIME IN THE WAYS PEOPLE USE ART.
  - A. Art has been used to educate.
  - B. Art has been used for persuasion.
  - C. Art has been used to record events.
  - D. Art has been used to enhance.
4. STUDENTS WILL CONSIDER THE EMERGING VALUE OF HISTORIC ARTIFACTS.
  - A. The rarity and age of artifacts tends to increase their value in our culture.
  - B. Museums help to bestow value on artifacts.

## II. CREATION: THE CHANGING PROFESSION OF THE ARTIST

1. STUDENTS WILL INVESTIGATE THE ROLE AND INFLUENCE OF ARTISTS ON THEIR SOCIETIES IN DIFFERENT ERAS.
  - A. The social status of the artist has differed in different historical periods.
  - B. The concept of artistic individuality is specific to modern society.
2. STUDENTS WILL CONSIDER THE DEVELOPMENT OF PATRONAGE AS A FACTOR IN THE ROLE OF THE ARTIST.
  - A. Patronage practices of commissioning and paying artists to create works have affected the production and quality of works of art through time.
3. STUDENTS WILL EXAMINE AND COMPARE A SERIES OF WORKS DEVELOPED OVER A PERIOD OF TIME BY A PARTICULAR ARTIST.
  - A. An artist's style is identified by particular traits in his or her work which are unique to that individual.
  - B. Artists' ways of working change through their lifetimes.
  - C. Artists are often influenced by the work of other artists of the past as well as by their contemporaries.
  - D. Artists are influenced by social conditions, political events, and events in their personal lives, and this influence can be detected in changes in their work.

## III. APPRECIATION: THE CHANGING FORM OF ART IN SOCIETY

1. STUDENTS WILL COMPARE ART STYLES IN DIFFERENT HISTORICAL PERIODS.
  - A. Much of the art of the ancient world emphasizes power.
  - B. Western art helped to forge Christendom during the Middle Ages.
  - C. During the Renaissance art reflected a new humanism and individualism.
2. STUDENTS WILL COMPARE STANDARDS OF TASTE AS THEY HAVE CHANGED OVER TIME.
  - A. Baroque art emphasized the dramatic.
  - B. Much of the art of the Romantic period idealized nature.
  - C. The arts of the twentieth century tend to glorify change.

3. STUDENTS WILL INVESTIGATE CHANGES IN SUBJECT MATTER AND SOURCES OF IMAGERY OVER TIME.

- A. Texts, traditions and religious beliefs provide subject matter for art.
- B. A nation's heroes and heroic deeds are sources for changing imagery.
- C. Trade and commerce, technology and industry provide changes in subject matter.

# Art 31: THE CONTEMPORARY ARTIFACT

THIS COURSE EXAMINES THE IMPACT OF INTERNATIONAL INFLUENCES AND MODERN TECHNOLOGY ON MODERN ART, AND IN TURN, MODERN ARTS' IMPACT ON SOCIETY. IT EMPHASIZES THE CONTEMPORARY POINT OF VIEW OF SOCIETY.

## OBJECTIVES:

- I. FUNCTION: THE IMPACT OF WORLD CULTURE ON THE PURPOSES OF ART
  1. Students will consider sources of changing purpose and imagery in the art of our time.
    - A. Interest in non-Western and primitive cultures has provided new sources of imagery for twentieth century artists.
    - B. Modern attention to the inner self has provided new sources of imagery and purpose for art-making.
    - C. Mass Communication has affected the purpose of art in our time.
    - D. The modern city is a new source of imagery for twentieth century art.
    - E. The Canadian landscape has been an important source of imagery for Canadian artists of the twentieth century.
  2. Students will consider the subjective and expressive currents that represent power in the art of our time.
    - A. Artists challenge reason and reality with fantastic and enigmatic images.
    - B. Artists strive to convey intuitive and spiritual elements in expressionist works.
  3. Students will consider the rational, formalist currents that represent precision in art in our times.
    - A. Artists have explored the properties of light and color in abstract minimalist works.
    - B. Machine-like precision, mechanization, speed and power have been the subject of some modern works.
    - C. Pop art and super-realism represent the artist's attempt to extend the traditional concepts of painting and sculpture.
  4. Students will consider the impact of technology on the purposes of art.
    - A. Science and technology have provided new symbols and reasons for making art.





OBJECTIVES:

II. CREATION: THE IMPACT OF TECHNOLOGY ON THE CREATION OF ART

1. Students will observe the impact of technology on the creation of artifacts.
  - A. Skilled use of precision tools and machines affects the design of art works.
  - B. Availability of new media influences the ways in which artists work.
  - C. New processes encourage innovative image-making.
2. Students will consider the impact of technology on the style and role of the artist.
  - A. Changing communications media have enlarged the role of the artist.

III. APPRECIATION: MODERN ART AND SOCIETY

1. Students will examine how contemporary society requires, appreciates and preserves artifacts.
  - A. Modern society values the preservation and display of art works for public appreciation.
  - B. Individuals collect art for a variety of reasons and in a variety of ways.
  - C. Modern commerce has had a substantial effect on the ownership transactions and values of artifacts in contemporary society.
2. Students will analyze various aspects of the modern artistic community.
  - A. The modern artist's relationship with society is conditioned by many mediating institutions and agencies.
3. Students will investigate the possibility of a characteristic Canadian style.
  - A. The question of a characteristic Canadian style is a frequent theme in Canadian art literature and criticism.

# How To Use This Guide

This guide provides the teacher with the means to plan and develop an Art Studies program that is clearly outlined with specific objectives and descriptions of concepts and experiences students will encounter.

## PROGRAM DESIGN

The format of the guide moves from general descriptive material to more specific outlines of concepts and study approaches. Information on evaluation procedures is provided at several levels. The content of the program is classified into three main divisions for all three levels of Art Studies: Function, Creation and Appreciation. The Function section is concerned with the purposes visual imagery serves through time and across cultures. Creation deals with the activities, processes and achievements of artists through time and across cultures. The Appreciation section is concerned with the students' knowledge about, perception of and responses to visual imagery. The general goals for all three levels of Art Studies reflect these concerns. Focus questions are included to help teachers identify the kinds of art knowledge that could be classified in each division.

The course outline for ART 21 lists the objectives for the course. These objectives are later described on Objective pages, each of which is followed by a number of Concept pages. The Objective pages list the concept statements derived from each objective and criteria that can be used to evaluate student progress with regard to that objective.

Concept pages follow each Objective page. Each of these contains:

- Concept:** - a statement of the knowledge which the student must acquire based on the objective stated at the top of each page;
- Focus:** - a description of the topics and themes with more specific ideas relating to the concept;

## *Study Approaches:*

- a statement proposing ways the concept can be taught or learned with suggested activities and topics for discussion;

- a summary of methods that can be used to evaluate student learning. These are based on the objective stated at the top of the page and the methods, strategies and suggestions outlined in FOCUS and STUDY APPROACHES. The criteria for progress, the behaviours and evidence of learning, are thus outlined.

## *Evaluation Approaches:*

## Sources:

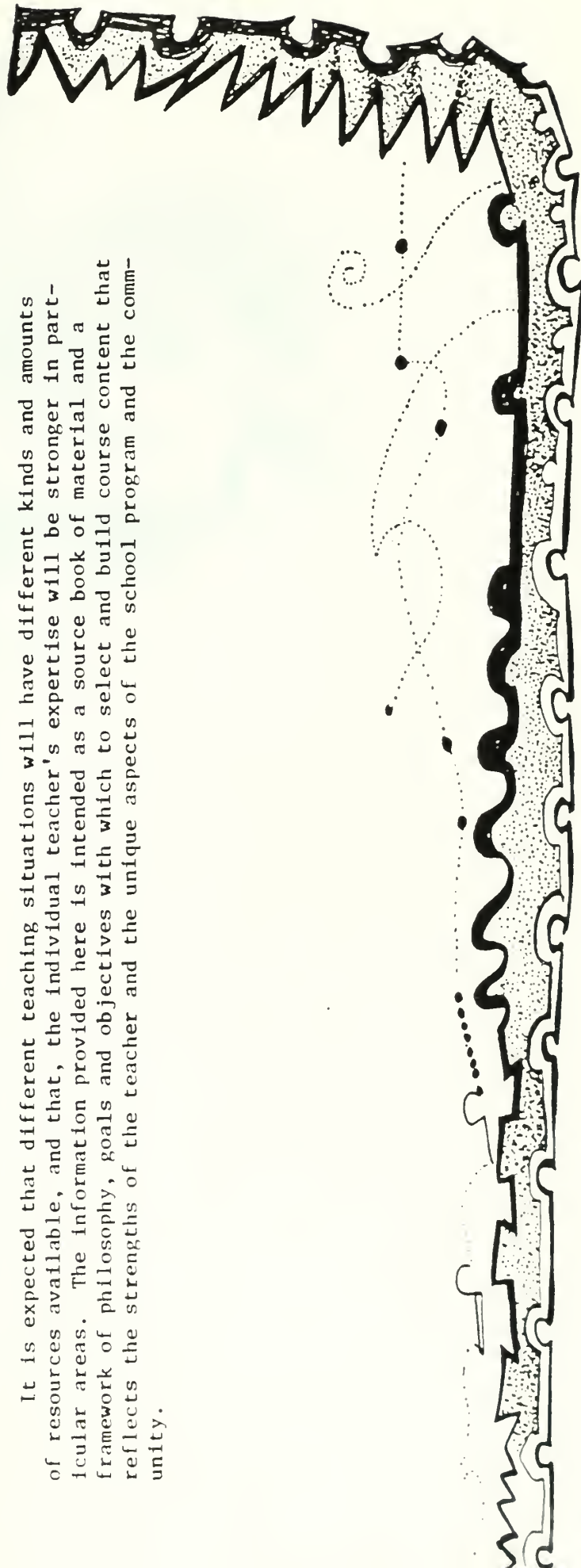
- a list of reference books, specific textbook references, suggested images (slides, reproductions, filmstrips, pictures), films and/or media sources compiled so as to contain appropriate material related to CONCEPT, FOCUS and STUDY APPROACHES.

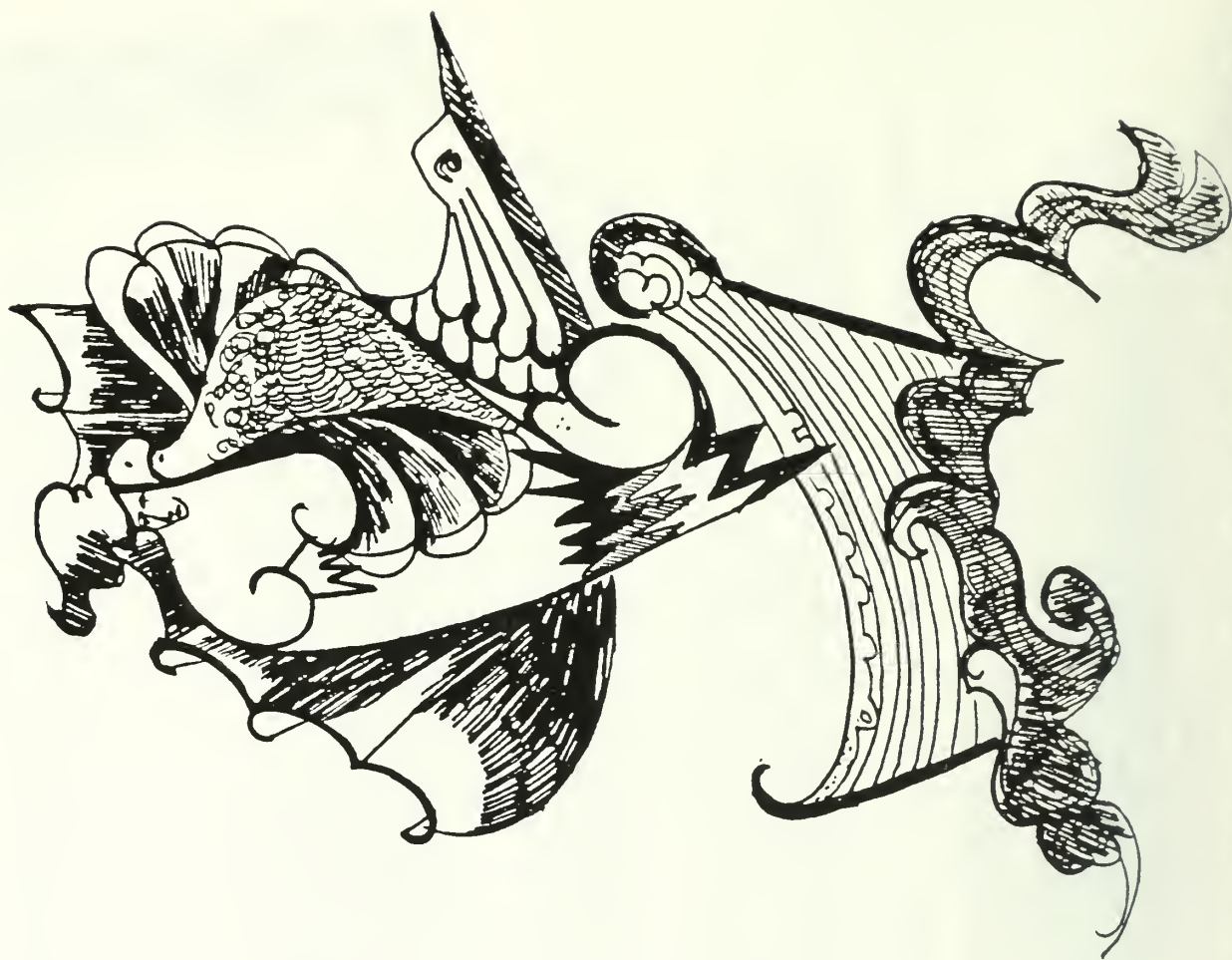
Appendices contain a description of evaluation methods, a system of art criticism and a bibliography.

The expertise of the high school art teacher should influence the approach taken toward planning the course content and activities for ART 21. Any division of the program - Function, Creation or Appreciation - can be used as a starting point for planning the delivery of the material. However, since components and objectives within the division are sequentially organized, it is most appropriate to approach the objectives within the division order. All objectives should be included in a complete course to effect the balance of the three divisions and approach the goals of the program.

It will not be possible within the time constraints of high school programs to cover all the study approaches: they are provided as suggestions. Several concepts may form the substance of one presentation, and several may be included in the material for one activity or project. Objectives may be grouped for unit planning, and units can be developed with objectives selected from across the three divisions where this is seen to be appropriate by the teacher.

It is expected that different teaching situations will have different kinds and amounts of resources available, and that, the individual teacher's expertise will be stronger in particular areas. The information provided here is intended as a source book of material and a framework of philosophy, goals and objectives with which to select and build course content that reflects the strengths of the teacher and the unique aspects of the school program and the community.







# RESOURCES

## Basic Student Resources

Janson, H.W. *History of Art for Young People*, 2nd ed.

New York: Harry N. Abrams, Inc., 1982. Distributed by Prentice Hall.

## Basic Teacher Resources

Cunningham, L. and J. Reich. *Culture and Values. Volumes I and II.*

Toronto: Holt, Rinehart and Winston, 1982.



# **Section I**

# **FUNCTION OF ART**

## Objective

STUDENTS WILL OBSERVE THE CHANGES IN SYMBOLS AND THEIR MEANING IN ART OVER TIME.

## Concepts

- A. Art forms express changing interpretations of life-giving forces.
- B. Art reflects a society's view of death.
- C. A society's Gods find expression in art forms.
- D. Changing art forms can glorify authority and personify power.

## Evaluation Criteria

- A-D Students recognize a range of cultural expression in the works of art of various periods. They interpret the symbolism in art works of the past with increasing discernment.

## Objective

1. STUDENTS WILL OBSERVE THE CHANGES IN SYMBOLS AND THEIR MEANING IN ART OVER TIME.

## Concept:

- A. Art forms express changing interpretations of life-giving forces.

## Focus:

Magic and Symbolic purposes of art:

1. Use of art forms to express and evoke powers of creation, growth, fertility, life, death.
  - spiritual symbols of abundance; harvest gods, hunting symbols, sun symbols (mandalas).
  - symbols of life-cycle; fertility gods, ancestor figures
2. How these symbols are used: Their association with ritual. The common need of all cultures to interpret growth and change through their art forms.
3. Statues, masks, vessels, effigies, shrines.

## Study Approaches:

Observe examples in slides, picture or actual form.

1. Develop an illustrated chronology of the expression of one life-giving force (e.g. sun symbols) through history. Describe the ways the symbol was used in each era and also describe the importance of that symbol to each culture represented in your chronology.

## Resources

Elsen, A., Purposes of Art  
Janson, H.W., A History of Art

Cave paintings, Lascaux  
painting and sculptures depicting the hunt.  
Venus of Willendorf (fertility symbol).

## Evaluation Approaches:

Assessment should be based on:

1. recognition of above Focus themes
2. participation in class discussions.
3. projects that are thorough and reflect an understanding of the relationship between the above concept and the specific art works being studied.

Use: checklists, observation of class discussions willingness to participate in group and individual projects, willingness to offer own ideas and experiences.



**Objective**

1. STUDENTS WILL OBSERVE THE CHANGES IN SYMBOLS AND THEIR MEANING IN ART OVER TIME.

**Concept:**

B. Art reflects a society's view of death.

**Focus:**

Various treatments of death:

1. Concepts of afterlife determine forms of death rituals and symbolism. Ideas of eternity and permanence are expressed in much of Western art history.
  - Tombs and tomb art
  - Sarcophagi
  - Funerary objects
  - Burial rituals
2. Death is an important theme in much modern art. (Depictions of war, symbols of death in surrealist art).

**Study Approaches:**

Observe examples in slide and picture form. Discuss various symbols of death as expressed in different periods of art history.

1. Find contrasting depictions of the concept of death from different historic cultures. For example, Egyptian art portrays death as a continuation of life on earth and shows the deceased in a glorified state, while many medieval depictions of death show the deceased in a terrifying hell. Analyse in essay form how these concepts of death are related to the beliefs of the people for whom they are created.

**Resources**

Cunningham, L., and Reich, J., Culture and Values Vol. I & II  
 Elsen, A., Purpose of Art  
 Janson, H.W., A History of Art  
 Select from:  
 Pyramids of Zoser  
 Mycenaean Tombs  
 Egyptian tomb art - Tutankhamen  
 Renaissance tombs - Medici, Pope Julius II  
 Tombs of Westminster Abbey  
 Roman Sarcophagi  
 Picasso - Guernica  
 Scenes of the Last Judgement  
 Scenes of the Resurrection

**Evaluation Approaches:**

Assessment should be based on recognition of the Focus themes and concept through discussion, written work and research projects. Participation in class discussions and performance on class quizzes would be appropriate criteria. Original ideas and application of concepts to students experience with contemporary art should be considered when grading projects.

Objective

1. STUDENTS WILL OBSERVE THE CHANGES IN SYMBOLS AND THEIR MEANING IN ART OVER TIME.

Concept:

C. A society's gods find expression in art forms.

Focus:

Visual reminders of celestial power:

1. The process of making a sculpture or painting of a god honored the deity and made it more real. Myths and symbols of deities: Egyptian, Greek, Roman, Christian.
2. Most Western and ancient god-symbols had human form. Conventions and symbols - iconography that is readily recognized by the members of a culture.

Study Approaches:

1. Select an important deity from an ancient culture. Identify examples of art forms that describe the deity and the myth that surrounds the deity.
2. Collect examples of art forms that give visibility to human concepts of gods. How is the idea of supernatural power conveyed in each case? Is the god benevolent, threatening, superhuman? Discuss its purpose in the belief system of the society.
3. Greek figurative sculpture depicts gods as perfect specimens of human form. Their standard of beauty has persisted to the present. Trace the influence of Greek ideals through sculpture of different periods of Western art.

Resources:

Cunningham, L. and Reich, J., Culture and Values Vol. I & II  
Elsen, A., Purposes of Art  
Janson, H.W., A History of Art  
Egyptian gods and goddesses  
Greek Kouros  
Parthenon frieze  
Nike of Samothrace  
Michelangelo's Creation from Sistine Ceiling  
Masks - Haida, Kwakwaka'wakw  
Figures of Christ  
Apollo from Temple of Zeus  
Hermes by Praxiteles

Evaluation Approaches:

Assessment should be based on growth of recognition of the various ways art has affected art forms.  
See previous concepts for approaches and criteria.

Objective

1. STUDENTS WILL OBSERVE THE CHANGES IN SYMBOLS AND THEIR MEANING IN ART OVER TIME.

Concept:

D. Changing art forms can glorify authority and personify power.

Focus:

The expression of power through art:

Absolute authority, king worship, warrior kings

The glory of the state:- seals, flags, statues, monuments, military regalia

Architecture of authority - civic structures, halls, palaces, fortresses

Architecture of Scale:- designed to dwarf the individual, accentuate the idea of power

- Pyramids
- Gateways
- Fortresses
- Capitols

Resources:

Elsen, A., Purposes of Art  
Cunningham, L. and Reich, J., Culture and Values

Tutankhamen, Crowned by Amun

Basilicas:

Palazzo Vecchio, Florence

Palace of Versailles

Constantine Statue

Study Approaches:

1. Produce a scale model or a scale drawing of a pyramid, palace or fortress of ancient times, comparing it with a scale drawing of a building of equivalent purpose in modern times.
2. Put together a profile of all the symbols of authority and power that identify a particular culture or period of history (for example, the Roman era, the rule of Louis XIV, the British Empire). Explain the significance of the most prominent symbols of power used by a society.

Evaluation Approaches:

Tests, essays and projects should all be devised to allow students to display growth and knowledge about the functions of art and artifacts in historic cultures. See previous concepts for approaches and criteria.

## Objective

2. STUDENTS WILL CONSIDER THE CHANGING VALUE PLACED ON DIFFERENT ART FORMS OVER TIME.

## Concepts

- A. The importance of sculpture changes as the power of the state increases.
- B. Changing kinds of painting reflect a society's values.
- C. A society's values become visible in architecture.
- D. Advances in technology increase the value of multiple images such as prints and photographs.

## Evaluation Criteria

- A. Students perceive common stylistic features in the works of a particular period with increasing accuracy.
- B. They increase their abilities to attribute unknown works to particular periods or cultures.
- C. Students begin to recognize and describe the characteristics of a work which relate it to one culture or another.
- A-D Students recognize a range of phenomena that signify changing values between the arts of different periods.



Grade:

ART 21

Division:

FUNCTION

Goal Title:

## Objective

2. STUDENTS WILL CONSIDER THE CHANGING VALUE PLACED ON DIFFERENT ART FORMS OVER TIME.

## Concept:

A. The importance of sculpture changes as the power of the state increases.

## Focus:

Sculpture for public monuments:

Commemorative sculpture - historic events, important people  
Monumental sculptures of Rome - arches, statues, equestrian  
statues eq. Marcus Aurelius, Constantine.

Civic monuments of Florence - saints for Orsan Michele  
(St. George, St. Mark, St. Matthew) Ghiberti, Donatello,  
Michelangelo's David

Enduring qualities of sculptural material make them suitable  
for public monuments.

## Study Approaches:

Observe examples in slide or picture form.

1. Select a theme - important battles, important leaders,  
kings or religious leaders - and present a selection of  
sculptural works that commemorate events or people.  
Analyse the relationship of the artistic features of the  
monument to the events or people they represent.  
(Consider how concepts of power, victory, perseverance,  
spirituality, nobility are depicted in the sculptural  
qualities of the works).
2. Identify local monuments such as war memorials or statues  
that commemorate people or events. Note the importance  
of the location of the monument and the style of  
sculpture in conveying a message of importance or power.  
Investigate the history and significance of the monument.

## Resources:

Elsen, A., Purposes of Art  
Janson, H.W., A History of Art  
Cunningham, L. and Reich, J., Culture and  
Values, Vol. I & II

Select from:

Equestrian Statue of Marcus Aurelius or  
Gattamelata.

Colossal head of Constantine.

Arch of Titus - Column of Trajan

Donatello - St. Mark

St. George

David

Michelangelo - David

Bernini - David

- Equestrian statue of Louis XIV

busts of popes, kings, public figures

Rodin - The Burghers of Calais

## Evaluation Approaches:

Students' grasp of the concept can be  
assessed by observing participation in  
class discussion. A thorough analysis of  
the effects of the power of the state on  
sculpture will be best displayed in  
written work and presentation.



Objective

2. STUDENTS WILL CONSIDER THE CHANGING VALUE PLACED ON DIFFERENT ART FORMS OVER TIME.

Concept:

B. Changing kinds of painting reflect a society's values.

Focus:

The ways people use painting to express what is important to them.

1. Painting has had different forms through history:
  - Wall painting: mosaic, fresco, (decorative narrative, permanent)
  - Painting on objects: Greek vase painting (narrative, decorative).
  - Painting on flat panels: (canvases, panels, altar-pieces; moveable)
2. Painting has had different functions through history.
  - devotional: instruct, inspire spirituality
  - genre: describe life, comment on society
  - landscape: describe places, evoke emotions
  - portraits: describe people, evoke memory, symbolize status
  - decoration: expression, identification, persuasion

Study Approaches:

1. Identify five paintings from different periods that can be classified in a single category such as devotional, genre, landscape, or portrait. Develop a presentation that explains the common elements and differences in the works.
2. Using a single theme or subject, identify and compare three works on that theme that are executed in three different painting forms. (e.g. a procession, depicted in mosaic, fresco, and on canvas).

Resources:

- Cunningham, L. and Reich, J., Culture and Values Vol. I & II
- Elsen, A., Purposes of Art
- Janson, H.W., A History of Art
- Select from:
- |  |  |
|--|--|
| Ixion Room: House of Pompeii           | -Greek figured vase                    |
| Byzantine Mosaics                      | -18th Century French romantic painters |
| Ravenna                                | -Giotto, Arena chapel                  |
| Scenes from Book of Hours              | frescoes                               |
| Ghirlandaio, Francesco Sassetti fresco | -Durer, self-portrait                  |
| Holbein, portraits                     | -Rembrandt, self portrait              |
| Ingres portraits                       | -Dutch Genre painting                  |
| Delacroix                              | -Dutch landscape painters              |
| Courbet                                | -Van Gogh & Impressionist landscapes   |
| Daumier                                | -Constable landscape                   |
| Early Renaissance altarpieces          | -Group of Seven landscapes             |

Evaluation Approaches:

Assess student ability to recognize and describe a variety of forms and functions of painting in written work, class question periods.

## Objective

2. STUDENTS WILL CONSIDER THE CHANGING VALUE PLACED ON DIFFERENT ART FORMS OVER TIME.

## Concept:

C. A society's values become visible in architecture.

## Focus:

Architecture:- public and monumental, expressions of the system, guardian of the past, centre of political life.

- temples, churches, civic buildings, palaces, monasteries, shrines, amphitheatres.

1. Visibility, permanence and scale of building makes them natural vehicles for expressions of stately or religious power.
2. The use of public buildings as gathering places has given them social importance throughout history.
3. How a society organizes and encloses space for public use affects the way people perceive themselves in groups.

## Study Approaches:

Observe examples in slide or picture form. If possible visit a public building or meet with an architect.

1. Compare and contrast, in as much detail as possible, a Greek or Roman amphitheatre with a major stadium in your own locality or a near by city. How are the dimensions, construction, organization of space, decoration and purposes similar or different? Make diagrams that illustrate comparative scale. Consider the relative importance of such buildings to the community between the historic period and the contemporary one.
2. Conduct a similar comparison as above using a temple or cathedral, palace or public building and a modern counterpart.
3. Do a study of a single architect who designed several public buildings (e.g. Bernini, Christopher Wren). Analyse the mood of the era in which that designer worked (Political, social, religious).

## Resources:

Cunningham, L. and Reich, J., Culture and Values, Vol. I & II  
 Elsen, A., Purposes of Art Ch. 4, Ch. 13  
 Select from:  
 Versailles Ziqurat  
 Vatican Temple of Solomon  
 Pyramids Ishtar gate  
 Colosseum Pyramids of Mycerinus  
 Parthenon Salisbury Cathedral  
 Pantheon Chartres Cathedral  
 Medici Palace  
 Parliament Buildings  
 Skyscrapers

## Evaluation Approaches:

Assess student ability to perceive and describe the significance of public architecture in different historical periods through written work, class discussions, tests, presentations to class members.

Grade:

ART 21

Division:

FUNCTION

Goal Title:

## Objective

2. STUDENTS WILL CONSIDER THE CHANGING VALUE PLACED ON DIFFERENT ART FORMS OVER TIME.

## Concept:

D. Advances in technology have increased the value of multiple images such as prints and photographs.

## Focus:

- The history of printmaking as an art form.
- The history of photography as an art form.
- Prints as multiple originals of genuine quality: etchings, engravings, lithographs, relief print, serigraphs
- Rembrandt, Durer etchings and engravings
- Warhol, Lichtenstein, Vasarely serigraphs
- The question of the value of reproductions of a single image in relation to the concept of originality, preciousness.
- Photography and printing - the effects each has had on the other.

## Study Approaches:

- Observe examples in slide and actual form.
- Discuss the relative values of a Rembrandt etching and a painting by the same artist. Consider the questions of value of unique works of art in contemporary society.
  - Meet with a professional artist who works in a print medium. Find out about tools, techniques, printing procedures and the history of the particular medium.
  - Research the development of photography during the last part of the nineteenth century. Investigate the fine arts aspect of photography and the effect it had on Impressionist painters; then analyse the effects it has had on modern art (e.g. super-realism, portrait painting.)

## Resources

Faulkner, R. and Ziegfeld, E., Art Today pp. 230-252

Richardson, J. Art: The Way It Is

Durer etchings, woodcuts

Rembrandt - etchings and engravings

Goya - etchings

Toulouse Lautrec - lithographs

Kollwitz - etchings, lithographs

Warhol - serigraphs

Vasarely

Adams - photographs

Stieglitz - photographs

## Evaluation Approaches:

Assess student ability to recognize a variety of print media. Evaluate the student's understanding of the concept by observation of participation in class discussion, using a checklist to assess written work.



## Objective

3. STUDENTS WILL IDENTIFY CHANGES IN THE WAYS PEOPLE USE ART.

## Concepts

- A. Art has been used to educate .
- B. Art has been used for persuasion.
- C. Art has been used to record events.
- D. Art has been used to enhance.

## Evaluation Criteria

A-D Students recognize a range of cultural purposes that have been served by art in the past. They begin to describe art works in terms of their purposes for people of other times.

Objective

3. STUDENTS WILL IDENTIFY CHANGES OVER TIME IN THE WAY PEOPLE USE ART.

Concept:

A. Art has been used to educate.

Focus:

Religious instruction:

- Production of manuscripts, story telling illuminations - sacred books
  - Mosaics, frescoes and altar pieces that described holy events in Christianity
- Civic and Secular instruction:
- Secular allegories describing myths, legends, commentaries
  - Presentation of knowledge and beliefs
  - Use of pictures to edify: in periods of history where few people could read, visual imagery was of the same importance that books, magazines and newspapers are today.
  - Stained glass, Gothic and Romanesque sculptures, iconographic images.
  - Illumination: artistic life of the monastery - copying and illuminating manuscripts

Study Approaches:

- Observe examples in slide and picture form.
- Present literary or biblical passages that correspond to the illustrations in manuscripts, murals, altarpieces.
  - Describe and analyse the symbolism contained in the works: Consider placement, detail, characterization and iconographic symbolism for clues to the text.

Student Work

1. Choose a theme or concept of importance from Social Studies or English classes. Collect pictures and draw symbols and illustrations that would help to explain and teach that idea to viewers who could not read the text. Develop a display, mural, collage or illuminated manuscript that informs the viewer in an explanatory style.

Resources:

Cunningham, L. and Reich, J., Culture and Values, Vol I & II  
 Elsen, A. Purposes of Art  
Art Works  
Mosaics  
 Gothic sculptures  
 Autun: Last Judgement  
Westportals - Chartres, Reims  
Choir Screen - Naumberg Cathedral  
 Dore: Dante Engravings  
 Lorenzetti: Good and Bad Government, Siena  
Utrecht Psalter

Evaluation Approaches:

Assess student knowledge by participation in class discussion, extent of ability to exhibit the concept of art for information and education as shown in projects, essays, presentations.



Objective

3. STUDENTS WILL IDENTIFY CHANGES OVER TIME IN THE WAY PEOPLE USE ART.

Concept: B. Art has been used for persuasion.Focus:

The power of art to convince, persuade, as it has been used through time.

Art is propaganda (art's function to propagate ideas).

Art of war - posters, monuments, paintings of heroic deeds or events

Political and ideological expression

Social commentary - expressions of humanitarian concern.

Satire - ridiculing people and institutions in an attempt to achieve change.

Advertising art - visual art in marketing products or ideas - symbolism used to persuade the consumer.

Study Approaches:

Observe examples in slide and picture form.

Use a thematic approach: select a theme that has been used by several artists (the power of revolution, oppression of peasants, horrors of war). Look for common characteristics (dramatic colors, strong gestures, high contrasts, exaggerated features).

Student projects

- Select a timely/contemporary local political issue. Develop a persuasive composition in 2 or 3-D (poster, political cartoon, maquette for a sculpture, drawing, painting or photo montage.)
- Write an imaginary speech to express verbally the sentiments of a persuasive poster or painting. Research the background events that inspired the art.
- Do a thorough analysis of the artistic attributes of a piece of advertising art. Use the process of art criticism: description, analysis, interpretation and judgement.

\* see Appendix - Art Criticism

Resources

Richardson, J., Art: The Way It Is  
Feldman, E., Varieties of Visual Experience

Art Works

Goya

Toulouse-Lautrec - M. Boileau at the Cafe

Daumier - Third Class Carriage

Millet - The Sower

Gericault - Raft of the Medusa

Posters

Political cartoons

Advertisements

Evaluation Approaches:

Assess student knowledge through their participation in class discussions and projects, the clarity and variety of ideas about the persuasive functions of art employed in the works they analyse. Use quizzes, checklists, studio-teacher interviews.

## Objective

3. STUDENTS WILL IDENTIFY CHANGES OVER TIME IN THE WAYS PEOPLE USE ART.

## Concept:

C. Art has been used to record events.

## Focus:

- The function of art to preserve information and glorify the past.
- narrative visual accounts of events
  - monuments recalling major historical events such as battles, coronations, conquests
  - hieroglyphic writing - arches - murals
  - narrative friezes - greek vases
  - sarcophagi - equestrian statues
  - obelisks - photography

## Study Approaches:

Observe examples in slide and picture form.

1. Compare changing imagery of the "Battle of Issus" from the Roman mosaic of Pompeii to Altdorfer's panel of 1529.
2. Select one work from the sources suggested. Find a work of similar type or theme from the twentieth century and do a comparison of the two. Use the processes of art criticism to organize the comparison.  
(See Appendix)

## Resources:

Elsen, A. Purposes of Art  
Cunningham, L. and Reich, J., Culture and Values, Vol. I & II  
Janson, H.W., History of Art Select from:  
Battle of Issus (Altdorfer's)  
Arch of Titus - Spoils from the Temple of Jerusalem  
Battle of Issus (Roman mosaic) in Naples  
West - Death of Wolfe  
David - Death of Socrates  
Picasso - Guernica  
Ashurbanipal Hunting Lions (Janson 29)  
Victory Stele of Naram Zin  
Hunting in a Papyrus Thicket  
Cylinder seals      Account of Roland  
Arch of Constantine      in Chartres Cathedral (Stained glass)  
Gospel Book of Charlemagne  
(see Appreciation - Objective 3 Concepts A and B.

## Evaluation Approaches:

1. Participation in class projects and discussions.
2. Through written or spoken comparisons and descriptions, look for demonstration of knowledge of a variety of ways art has been used to commemorate events.

Grade: ART 21

Division:

FUNCTION

Goal Title:

## Objective

3. STUDENTS WILL IDENTIFY CHANGES OVER TIME IN THE WAYS PEOPLE USE ART.

## Concept:

D. Art has been used to enhance.

## Focus:

Art is decorative/ornamentation.

Application of artistic efforts to functional objects.

-Greek red-and-black figured vessels.

-Burial wares, tomb ornaments - Egypt

-Sarcophagi

-Cassoni (painted wedding chests) - Renaissance Italy

-Clothing - Armor - Wall painting in palaces

-Furniture - Dishes

## Study Approaches:

1. Collect as many examples as possible of the decorative use of the work of artists. (e.g. Cellini Salt cellar, manuscript illumination). Discuss the adaptation of the artistic style to the function of the object. How is the prevailing style of the time manifest in the decoration of the object? Find examples of similar uses of artist's skills in recent times. (e.g. Rosenthal plates by Vasarely, furniture, dishes and architectural decoration by Art Nouveau artists).

## Resources:

Cunningham, L. and Reich, J., Culture and Values Vol. I & II

Elsen, A. Purposes of Art

-Oseberg Ship burial

-Tomb ornaments - Tutankhamen

-Sutton Hoo ship burial

-Cellini: Saltcellar for the King of France.

-Ornamentation at Versailles

-Egyptian jewelry

-Wall painting - Renaissance palaces

-Manuscript illumination

## Evaluation Approaches:

Assess:-

Participation in class discussions. Written work and presentations.

- Use checklists, quizzes, student-teacher interviews.

## Objective

4. STUDENTS WILL CONSIDER THE EMERGING VALUE OF HISTORIC ARTIFACTS.

## Concepts

- A. The rarity and age of artifacts tends to increase their value in our culture.
- B. Museums help to bestow value on artifacts.

## Evaluation Criteria

- A-C Students analyse the value of art works to people who own them. They recognize and describe the factors that effect change in the value of a work of art over time.



## Objective

4. STUDENTS WILL CONSIDER THE EMERGING VALUE OF HISTORIC ARTIFACTS.

## Concept:

A. The rarity and age of artifacts tends to increase their value in our culture.

## Focus:

The quality of age in art:

1. Art evokes the most immediate glimpse of past culture.
  2. Concept of the collector - the desire to own what is of highest quality. Art is an investment. Collectors enhance the value of old works of art. Monetary value - aesthetic value.
  3. The idea of past art achievements seen as better, more valuable - the notion that what is preserved the longest must be of better quality than what is new (The "tried and the true"). This concept contradicts the idea of the avant garde and originality in modern art.
- Consider: The criteria of collectors, museums in acquiring historic works. The business of forgery - why owning the real work is so important.

## Study Approaches:

Discussion regarding the above concepts and the values they reveal.

1. Investigate the practises of private art collectors. Imagine you are a wealthy connoisseur of historic art of a particular period. Research and justify your acquisition of a famous work by your favorite artist.
2. Present a simulated auction of rare paintings and sculptures. Describe the works, emphasizing the criteria that collectors would prize.

## Resources

Art Magazines.

Feldman, E.B., The Artist ch. 11

Medici patronage

Roman emperors

Kings, nobility - aristocrats - collectors  
Duke of Berry - Book of Hours, tapestries

## Evaluation Approaches:

1. Participation in class discussions and projects.
2. Presentations and written work that show an awareness of the value of historic artifacts in modern times.



Objective 4. STUDENTS WILL CONSIDER THE EMERGING VALUE OF HISTORIC ARTIFACTS.

Concept: B. Museums help to bestow value on artifacts.

Focus: The function of museums in modern culture:

- Museums and art galleries protect and preserve historic artifacts
  - Value of museums in contemporary times:- to make art available to the public.
  - Museums tend to affect the way we look at art:- art is seen as non-functional, separate from daily life.
- Travelling exhibits  
 Archivists  
 Preservation techniques  
 Curators  
 Technology of Museums  
 Display techniques

### Study Approaches:

- Investigate the purposes and organization of a local museum or art gallery.
1. Interview a museum director. Find out the museum's policy on acquisitions, displays, public access. Find out how the museum preserves and stores artifacts.
  2. Create a miniature museum. Organize a show of art works or precious items belonging to class members. Develop a theme. Display with a catalogue and historic explanations of each artifact.

### Resources

Film/Video  
 "Wings of Time" - film - N.F.B. and Alberta Education. Also called "The Provincial Museum and Archives". Available also on video tape from ACCESS.  
 "Behand the Scenes - The Edmonton Art Gallery" - video - Cintel for Alberta Education.

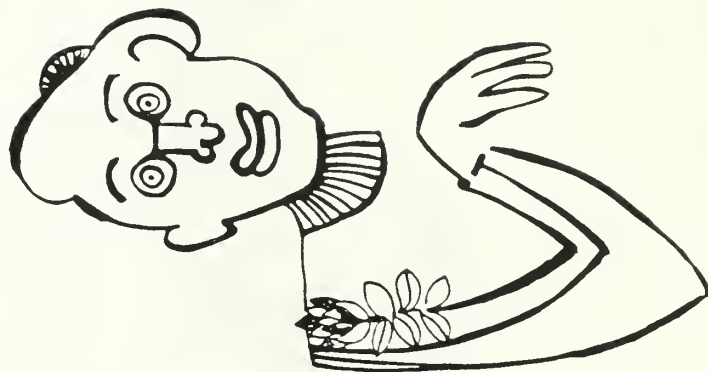
### Evaluation Approaches:

1. Participation in class discussions and projects.
2. Demonstrated growth in learning about the purposes of museums - written work, presentations, comments.



# **Section II**

# **CREATION OF ART**



28  
by [signature]

## Objective

1. STUDENTS WILL INVESTIGATE THE ROLE AND INFLUENCE OF ARTISTS ON THEIR SOCIETIES IN DIFFERENT ERAS.

## Concepts

- A. The social status of the artist has differed in different historical periods.
- B. The concept of artistic individuality is specific to modern society.

## Evaluation Criteria

- A-B Students will recognize the evolution of the social function and social recognition of artists through time.



Grade:

ART 21

Division:

CREATION

Goal Title:

THE CHANGING PROFESSION OF  
THE ARTIST

## Objective

1. STUDENTS WILL INVESTIGATE THE ROLE AND INFLUENCE OF ARTISTS ON THEIR SOCIETIES IN DIFFERENT ERAS.

## Concept:

A. The social status of the artist has differed in different historical periods.

## Focus:

- The artist as shaman - prehistoric and tribal societies: interpreters of spirituality.
- The artist as artisan - ancient craftspeople - skilled laborers.
- The artist as Medieval guildsman - organized masks - craftsman; mostly anonymous skilled members of collectives.
- The artist as social commentator - (beginning with the nineteenth century) artists who depicted political or social conditions that suggest change/revolution.
- The artist as graphic designer - illustrator and designer for commerce and industry.
- The artist as celebrity - gallery idol, media personality

## Study Approaches:

Reading and research of historical literature leading to some of the following projects:

1. Develop an imaginary journal entry or "autobiography" of an artist in prehistoric times-his responsibilities to his tribe, the reasons for making art (or artist as slave in Ancient Egypt or Greece).
2. Develop a description of life in the medieval guild: the practises and expectations. Select a craft (e.g. stone carver) and describe his way of working. Write in autobiographic style.
3. Collect and display political cartoons and works of art that depict a deliberate political or social viewpoint. cont...

## Resources

- Feldman, E.B., The Artist
- Elsen, A., Purposes of Art
- Art Works
- Ancient works (wall paintings, bas-relief sculptures, Greek vase painting) showing artists at work. Medieval works of bas-relief, illumination of manuscripts, stained glass portraying artists at work.
- Self portraits or Renaissance artists in sculpture and paint - Leonardo, Ghiberti, Durer, Rembrandt.
- Paintings of artists' studios - Courbet, Velasquez, (Las Meninas) Matisse, Manet.
- Photographs of twentieth century artists in their studios.

## Film/Video

"The Spirit Speaking Through", C.B.C.  
Available through ACCESS

## Evaluation Approaches:

Look for:

A growing ability to appreciate the roles of artists in societies which differ from our own - evidence of this will be found in the comparisons and kinds of information introduced in the projects, presentations & discussions. Assess understanding of differences by interviews with individual students and an evaluation of participation in projects, discussions.

## Objective

1. STUDENTS WILL INVESTIGATE THE ROLE AND INFLUENCE OF ARTISTS ON THEIR SOCIETIES IN DIFFERENT ERAS.

## Concept:

A. The social status of the artist has differed in different historical periods.

## Study Approaches:

3. Discuss the response of the public to such works and how the artist is affected by this, as well as how popular thought is affected by such works.
4. Compare the role of the ancient artisan and the modern graphic designer - the differences in social status, recognition of personal style, demands placed upon them. Use visual examples to support the analysis.
5. Research the life of a twentieth century artist; investigate the sources of his or her fame, how the artist was portrayed in the media, the events that shaped his or her life.

**Objective**

1. STUDENTS WILL INVESTIGATE THE ROLE AND INFLUENCE OF ARTISTS ON THEIR SOCIETIES IN DIFFERENT ERAS.

**Concept:**

- B. The concept of artistic individuality is specific to modern society.

**Focus:**

- The changing concept of originality, authorship: its source and the reason it is valued in our time.
- Ancient times - as far as we know, artists were not expected to be "original"
- Medieval times - artist as artisan - guild and workshop - technician, collaborative efforts
- High Renaissance - concept of artistic genius - artist as creator of new inventions.
- Modern times - the notion of the individual artist creating works for an "art market", for an unspecified location, unspecified audience.

**Resources**

- Feldman, E.B., The Artist
- Elsen, A., Purposes of Art  
Art Works
- Ancient works (wall paintings, bas-relief sculptures, Greek vase painting) showing artists at work. Medieval works of bas-relief, illumination of manuscripts, stained glass portraying artists at work.
- Self portraits or Renaissance artists in sculpture and paint - Leonardo, Ghiberti, Durer, Rembrandt.
- Paintings of artists' studios - Courbet, Velasquez, (Las Meniras) Matisse, Manet.
- Photographs of twentieth century artists in their studios.

**Study Approaches:**

Discuss, research, look at examples.

1. Plan a discussion of the notion of artistic freedom and its relative importance in human history. Discuss the opposing values of tradition and originality and the part each plays in our own society.

Student Projects

2. Write an imaginary interview with an apprentice guildsman in medieval times. Have him describe the expectations he must meet to go through the levels of journeyman and master craftsman.
3. Develop a scenario that illustrates the events of the competition for the Baptistery Doors in Florence (by Ghiberti, early 15th cent.) Include characters from the Cathedral Works Committee, the two main competitors Ghiberti and Brunelleschi. Present the scenario with accompanying slides of the work of both artists.

cont..

**Evaluation Approaches:**

A growing ability to appreciate the roles of artists in societies which differ from our own - evidence of this will be found in the comparisons and kinds of information introduced in the projects, presentations & discussions. Assess understanding of differences by interviews with individual students and an evaluation of participation in projects, discussions.

1. STUDENTS WILL INVESTIGATE THE ROLE AND INFLUENCE OF ARTISTS ON THEIR SOCIETIES IN DIFFERENT ERAS.

## Objective

## Concept:

B. The concept of artistic individuality is specific to modern society.

## Study Approaches:

4. Select a well-known controversial modern artist. Write a press release to publicize the artist's next "opening" at a major gallery. Do research at commercial galleries to get an idea of the kinds of remarks included in such writings. Present with slides and brochures (designed by students).



## Objective

2. STUDENTS WILL CONSIDER THE DEVELOPMENT OF PATRONAGE AS A FACTOR IN THE ROLE OF THE ARTIST.

## Concepts

- A. Patronage practises of commissioning and paying artists to create works have affected the production and quality of works of art through time.

## Evaluation Criteria

- A. Students will recognize the continuity and change in patterns of patronage through time.



## Objective

2. STUDENTS WILL CONSIDER THE DEVELOPMENT OF PATRONAGE AS A FACTOR IN THE ROLE OF THE ARTIST.

## Concept:

A. Patronage practises of commissioning and paying artists to create works have affected the production and quality of works of art through time.

## Focus:

Motives, Transactions, Standards, Contracts:

- Royal Patronage - court painters, portraitists, royal commissions: the authority of the monarch over artists in historical times.
- Religious or Clerical Patronage - commissions for churches, monasteries.
- Private Patronage - individuals and families securing works for their homes, commissioning, public monuments and memorials for public recognition. Private collections today.
- Corporate or Government Patronage - stimulation of artistic production by and for public viewing. Galleries, museums, corporate collections, institutions.

## Study Approaches:

Discuss, research, look at examples.

Student projects:

- Assume that you are a courtier in charge of the palace gallery or a royal patron in a particular stylistic period. Select the list of paintings you would advise your ruler to purchase. Describe the artist's ways of working. Justify your collection in terms of the style of the time.
- Develop a slide/picture presentation that shows the different forms of art commissioned by the royal courts as opposed to religious commissions (e.g. court painters vs. papal painters)

## Resources:

- Cunningham, L and Reich, J., Culture and Values Vol. I & II
- Elsen, A. Purposes of Art
- Cornell, S., Art: A History of Changing Styles
- Art Works
- Limboung Brothers, Les Belles Heures:  
St. Jerome

Titian - Portrait of Francis I

Cellini - Saltcellar of Francis I

Velasquez, Bernini, Holbein
  - Ghiberti - The Gates of Paradise

Michelangelo - Studies for the Libyan Sybil

Raphael - Madonna and Child, School of Athens
  - Ghirlandaio - Francesco Sasseti and His Son

daVinci - Mona Lisa
  - Picasso - Guernica

Michelangelo - David

Objective

2. STUDENTS WILL CONSIDER THE DEVELOPMENT OF PATRONAGE AS A FACTOR IN THE ROLE OF THE ARTIST.

Concept:

A. Patronage practises of commissioning and paying artists to create works have affected the production and quality of works of art through time.

Study Approaches:

- C. Write an imaginary contract between a patron and artist for a "made-to-order" sculpture or altarpiece for the patron's stately home in Renaissance Europe.
- D. Assume you are the Director of the National Gallery. Write a speech for television describing your policy for commissioning and acquiring works by modern Canadian artists. Present the speech to the class.

Evaluation Approaches:

Assess student learning on the basis of participation in discussions and their ability to recognize the effects of patronage on the production and quality of works through comparisons, descriptions, analytical statements in their spoken and written work.

## Objective

3. STUDENTS WILL EXAMINE AND COMPARE A SERIES OF WORKS DEVELOPED OVER A PERIOD OF TIME BY A PARTICULAR ARTIST.

## Concepts

- A. An artist's style is identified by particular traits in his or her work which are unique to that individual.
- B. Artists' ways of working change through their lifetimes.
- C. Artists are often influenced by the work of other artists of the past as well as their contemporaries.
- D. Artists are influenced by social conditions, political events and events in their personal lives and this influence can be detected in changes in their work.

## Evaluation Criteria

- A. Students recognize and describe stylistic features in the works of a single artist with increasing accuracy and range.
- F-D. Students recognize and describe changes in the work of a single artist over time, and begin to attribute influences to those changes.

Objective

3 STUDENTS WILL EXAMINE AND COMPARE A SERIES OF WORKS DEVELOPED OVER A PERIOD OF TIME BY A PARTICULAR ARTIST.

Concept:

A. Artists' styles are identified by particular traits in their work which are unique to those individuals.

Focus:Identification and Attribution:

The concept of style as a group of characteristic traits that define the collected works of an artist.

Examine the collected examples of one artist's work.  
Isolate traits that make those works recognizable as belonging to that artist.

Study Approaches:

Discuss, research, look at examples.

Select an artist whose work is well documented. Assemble as much information and as many examples of the artists work as possible. Develop a list of identifying characteristics of that artist.

1. Invent an exercise that tests students' abilities to recognize the artist's work: include in a collection of slides of that artist a few examples of works by a contemporary. Have students explain how they perceive the similarities and differences.

Student Projects

1. Plan a "blockbuster" exhibition of the work of your chosen artist - organize the collection and write the catalogue describing the artist's style to viewers who will see the show in museums in major cities.

Resources:

Cunningham, L. and Reich, J., Culture and Values Vol. I & II

Elsen, A. Purpose of Art  
Feldman, E. The Artist

Art works by the selected artist.

- Reference books that describe the culture of the time in which the artist lived.
- Biographies of that artist.
- History books describing the time in which the artist lived.

Evaluation Approaches:

Assess skills of recognition and differentiations of works by artists studied in class. Use tests, recognition games, quizzes, auction simulation.



<div>Objective</div> <div>3. STUDENTS WILL EXAMINE AND COMPARE A SERIES OF WORKS DEVELOPED OVER A PERIOD OF TIME BY A PARTICULAR ARTIST.</div>	<div>Concept:</div> <div>B. Artists' ways of working change through their lifetimes.</div>
<div>Focus:</div> <div> <div>Stylistic Development:</div> <div>Media - Size - Style - Subject matter:</div> <div>One artist: A selection of one's work from early to late.</div> <div>Trace patterns of change that are evident in the above areas.</div> <div>Examine early life, training, choice of medium, subject matter.</div> </div> <div>Study Approaches:</div> <div>Discuss, research, look at examples:</div> <div>Use the artist selected for the previous concept:</div> <div>Student-teacher projects:</div> <div>1. Develop an illustrated chronology or time line that shows the development of that artist's style. Include a brief biography that highlights important events of the artist's life. Analyse the effects of those events on the artist's style.</div> <div>(Note: Students should be urged to emphasize <u>artistic change over life story</u>).</div>	<div>Resources:</div> <div> <div>Feldman, E.B., <u>The Artist</u></div> <div>Elsen, A., <u>Purposes of Art</u></div> <div>Cunningham, L. and Reich, J., <u>Culture and Values Vol. I &amp; II</u></div> <div>Cornell, S. <u>Art: A History of Changing Style</u></div> <div>Art works <u>by the selected artist.</u></div> <div>-<u>Reference</u> books that describe the culture of the time in which the artist lived.</div> <div>-Biographies of that artist.</div> <div>-History books describing the time in which the artist lived.</div> </div> <div>Evaluation Approaches:</div> <div>Assess student understanding of the changes in artist's style by evaluating recognition of early vs. late works, ability to discuss and describe changes in the artist's work in verbal or essay form.</div>

Grade: ART 21

Division:

CREATION

Goal Title:

THE CHANGING PROFESSION OF  
THE ARTIST

## Objective

3 STUDENTS WILL EXAMINE AND COMPARE A SERIES OF WORKS DEVELOPED OVER A PERIOD OF TIME BY A PARTICULAR ARTIST.

## Concept:

C. Artists are often influenced by the work of other artists of the past as well as by their contemporaries.

## Focus:

### Schools of Influence

Influences of other artists can be detected in changes in their work.

- artists from history whose work they admire: techniques or subject matter as inspiration.
- artists' colleagues: the influence of the immediate contemporary artistic community.
- the concept of the "school" (e.g. the Bauhaus "school")

(Speculation about influence is different from direct interpretation: care should be taken to avoid strict causal connections between artists in their styles).

## Study Approaches:

Discuss, research, look at examples. Use artist selected for the previous 2 concepts.

1. Study the other artists working in his locale, time and medium. Find out what artists he admired, studied or worked with. Look for influence of that artist in artists of later times. Can a thread of influence be detected from predecessors through the artist to successors?

### Student Project

1. Write an imaginary journal or diary from the artist in question, describing the sources he selected for techniques, stylistic traits and inspiration. OR
2. Write a journal or diary as if you were an artist studying under the master you admire & describe how that artist influences your work.

## Resources

Feldman, E.R., - The Artist  
Elsen, A. Purposes of Art

Cornell, S. Art: History of Changing  
Styles

Art Works by the selected artist. ALSO works by the artist's immediate predecessors, colleagues and successors in a stylistic period.

## Evaluation Approaches:

Assess student understanding of the various sources of influence on an artists work by observing and evaluating recognition of effects of influence (changes in style), media, content, similarities in style) in verbal and written statements about the works.

## Objective

<sup>3</sup>STUDENTS WILL EXAMINE AND COMPARE A SERIES OF WORKS DEVELOPED OVER A PERIOD OF TIME BY A PARTICULAR ARTIST.

## Concept:

D. Artists are influenced by social conditions, political events and events in their personal lives, and this influence can be detected in changes in their work.

## Focus:

### Cultural Context:

An individual artist:

Cultural events, values, traditions

Political events such as wars

Personal events in the artist's life (change in economic status, family events, ambitions).

(Speculation about influence is different from direct interpretation: care should be taken to avoid strict casual connections.)

## Study Approaches:

Discuss, research, look at examples. Use the artist selected for the previous three concepts.

1. Study the cultural and political history of the time in which the artist worked. (a) Identify major historical events that affected life of the times; (b) find out what everyday life was like in the time of the artist; (c) find out the artist's status in his society; (d) learn available information about the artist's life story.

Research art historical descriptions and interpretations of the artists work to see if these writers give suggestions of the influence of all these factors on the artist's style or the content and themes of his work.

## Resources

Cunningham, L. and Reich, J., Culture and Values, Vol. I & II

Feldman, E. The Artist

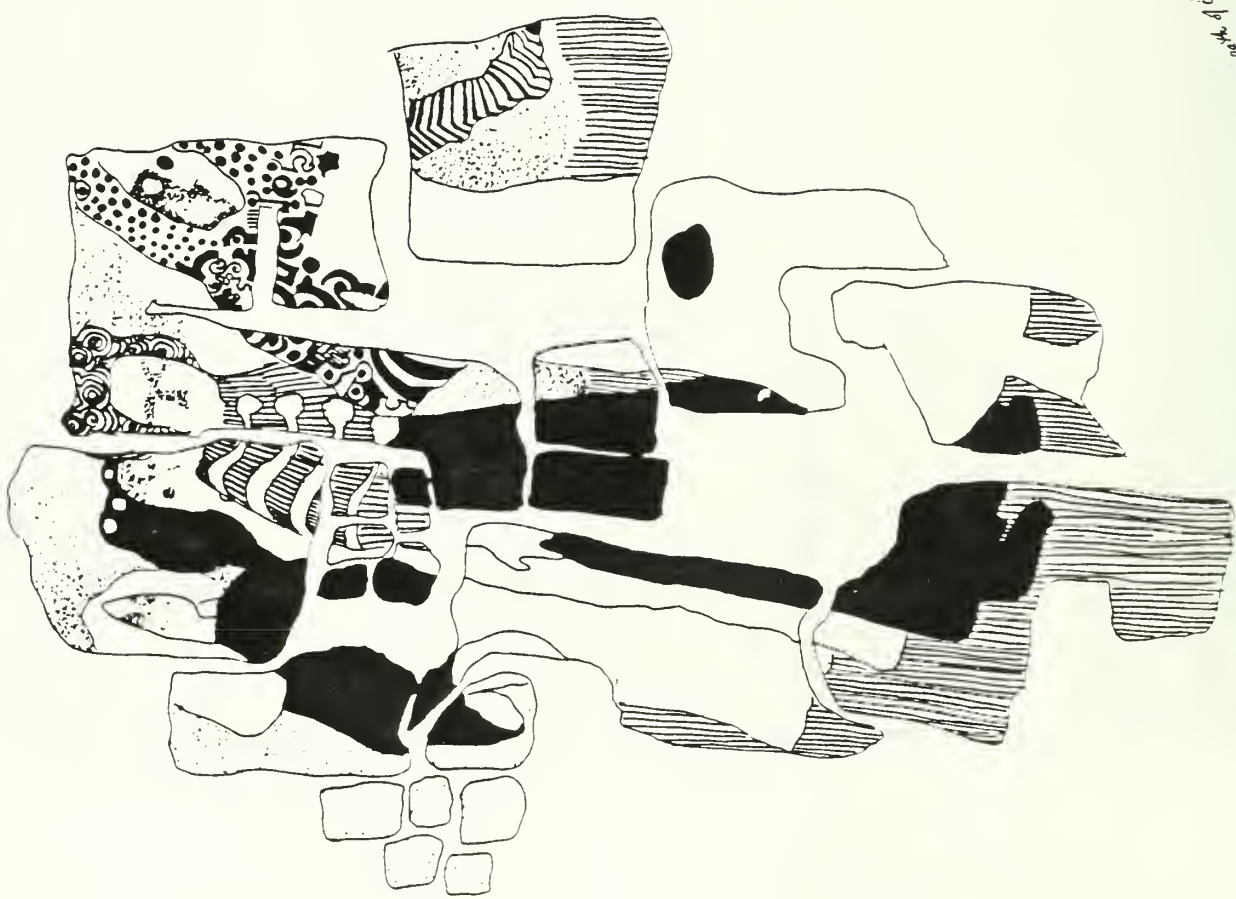
Elsen, A., Purposes of Art

Art works by the selected artist. ALSO works by the artists immediate predecessor colleagues and successors in a stylistic period.

## Evaluation Approaches:

Assess student understanding of the various sources of influence on an artist's work by observing and evaluating recognition of effects of influence (changes in style, media, content, similarities in style) in verbal and written statements about the works.





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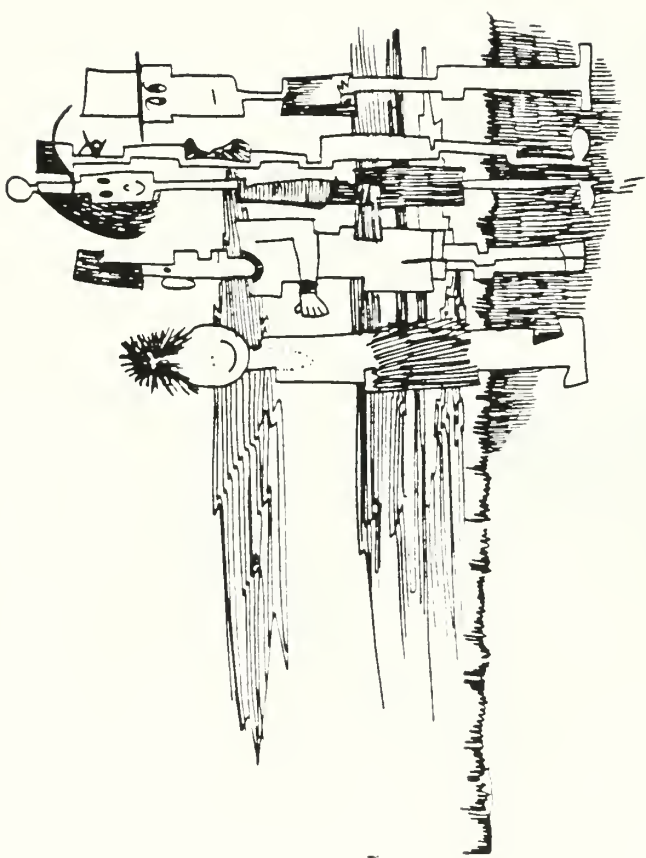


# **Section III**

# **APPROPRIATION**

# **OF ART**

Spino 9



## Objective

1. STUDENTS WILL COMPARE ART STYLES IN DIFFERENT HISTORICAL PERIODS.

## Concepts

- A. Much of the art of the ancient world emphasizes power.
- B. Western art helped to forge Christendom during the Middle Ages.
- C. During the Renaissance art reflected a new humanism and individualism.

## Evaluation Criteria

- A-C Students show an increasing ability to analyze the relationship of art works to the cultures for which they were made. They begin to use these considerations in their talk about art works.

1. STUDENTS WILL COMPARE ART STYLES IN DIFFERENT HISTORICAL PERIODS.

## Objective

Concept: A. Much of the art of the ancient world emphasizes power.

Focus: (See also FUNCTION I,D: II,A: II,C: III,A and APPRECIATION III, A: III, B.)

1. The King is represented as deity in Egypt, Assyria, Rome.
2. Greek art idealizes the power of the athlete.
3. The military might of Rome is made visible in relief sculptures.

## Study Approaches:

1. Plan an imaginary tour of Egypt and Mesopotamia to highlight figures of king as deity. Write travel brochure descriptions.
2. Prepare a museum catalogue of public monuments of the athlete as symbolizing power.
3. Select an event enshrined in ancient literatures and write/draw a design for a commemorative relief.
4. Observe examples in slide and picture form.
5. Select visual examples of art which reflects the power of the state.

## Resources

The Pharaoh Khafre Giza.  
 Elsen, A. Purposes of Art Ch. 12, p. 202  
Myerinus between two goddesses.  
 Ashurnasirpal II Killing Lions.  
 Prima Porta Augustus  
 Equestrian Marcus Aurelius  
 Narmer Votive Palette  
 Cunningham, L., and Reich, J., Culture and Values, Vol. I pp. 8-66  
 Cornell, S. Art: A History of Changing Style; pp.17-66  
 Cunningham, L., and Reich, J., Culture and Values, Vol. I pp. 195-  
 (Ara Pacis, Rome, pp. 13-9 B.C.)

## Evaluation Approaches:

Participation in class discussion  
 Completion of a project which shows through drawing or writing that the student grasps the concept.



## Objective

1. STUDENTS WILL COMPARE ART STYLES IN DIFFERENT HISTORICAL PERIODS.

**Concept:** B. Western art helped to forge Christendom during the middle ages.

**Focus:** (Relate to FUNCTION IC, IIC, IIIA.)

1. From the 5th to the 10th century monastery and castle formed Western civilization.
2. Romanesque art, primarily religious, was the first truly European art style.
3. The Romanesque building was influenced by pilgrimages.
4. The Gothic style expressed the mysticism of light.
5. The cathedral was the dominant expression of the episcopal town. (Civic centre)

## Study Approaches:

1. From the study of at least two works of art from the middle ages, show similarities and differences in images. Suggest significance.
2. Plan a pilgrimage which will allow you to visit at least three Romanesque churches. Explain significance of choice.
3. Conduct a guided tour through a Gothic cathedral.
4. A basic idea of medieval culture was the correspondence between the reality of the supernatural and the natural. Explore similar/dissimilar ideas today.
5. Show slides of selected works. Emphasize a common language of images.
6. Explore a common language of images today.
7. Compare and contrast supranatural images then and now.

## Resources

Cunningham, L., and Reich, J., Culture and Values, Vol. I p.253

(Mosaics at Ravenna)

Cornell, S., Art: A History of Changing Style, p 65.

Sculptures at Abbey Church, Moissac, at Vezelay, Royal Portal, Chartres  
Lindisfarne Gospels.

Cero crucifix

Pilgrimage and crusade.

Slides: San Vitale, Ravenna

## Evaluation Approaches:

- Participation in class discussion
- Quality of written and illustrated work
- Through written, spoken, illustrated work show grasp of concept that common languages of images can characterize historical periods.

Objective

1. STUDENTS WILL COMPARE ART STYLES IN DIFFERENT HISTORICAL PERIODS.

Concept:

C. During the Renaissance art reflected a new humanism and individualism.

Focus:

(Relate to APPRECIATION IIIB, FUNCTION IIB AND IIID)

1. The rise of the individual artist: Donatello, Fra Angelico, Botticelli, Michelangelo, Leonardo da Vinci. (others?)
2. Images become less transcendent as ancient myths are used as sources.
3. Influence of newly discovered ancient works influences art.
4. Human element: emotion, individuality, etc. expressed.
5. Relate change of imagery to rise of nationalism.

Study Approaches:

1. Compare and contrast the David of Donatello with that of Michelangelo. Significance of change.
2. Select two contrasting works of similar topic, one from early Renaissance, one from late. Account for change.
3. Civic competitions: i.e. North Doors of Florence baptistry emphasized individual artists. State competitions today.
4. Explain the symbolism of some selected work (i.e. "School of Athens") What thinkers would you include were you to do a modern work.
5. "Renaissance mind" is many-faceted. Explore characteristics - idea of genius. Possible today?
6. Differences between Northern & Italian Renaissance - genre?

Resources:

- Films: Michelangelo, Leonardo da Vinci, etc.  
Slides: selected for focus
- Cunningham, L. and Reich, J., Culture and Values, Vol. II p.5 to end of Renaissance section.
  - Elsen, A., Purposes of Art Ch. 7 & 8
  - Janson, H.W., A History of Art p. 192
  - Gardner, p.524-628
  - Donatello: St. George, David
  - Ghiberti: Gates of Paradise
  - Michelangelo: David
  - Botticelli: Adoration of the Magi
  - Holbein: Henry VIII
  - Brueghel: Parable of the Sower
  - Castagno: David

Evaluation Approaches:

Recognition of works and artists  
Ability to complete an in-depth research project for a specific artist. Evidence that the student grasps the concept will be found in written comments and class discussion comments.

## Objective

2. STUDENTS WILL COMPARE STANDARDS OF TASTE AS THEY HAVE CHANGED OVER TIME.

## Concepts

- A. Baroque art emphasized the dramatic.
- B. Much of the art of the Romantic period idealized nature.
- C. The arts of the twentieth century tend to glorify change.

## Evaluation Criteria

- A-C Students will display greater objectivity and acceptance of the tastes of viewers in different periods of history. They will display an ability to perceive other people's concepts of beauty as well as their own.



# Objective

2. STUDENTS WILL COMPARE STANDARDS OF TASTE AS THEY HAVE CHANGED OVER TIME.

## Concept:

A. Baroque art emphasized the dramatic.

## Focus:

1. The art of the first half of the seventeenth century expressed a new focus on naturalism.
2. Caravaggio's Calling of St. Matthew shows a dramatic moment in a natural setting.
3. Baroque art expresses energy through the illusion of active involvement of the on-looker.
4. Baroque art creates an illusion of motion.
5. Baroque art uses light to create dramatic illusion.
6. The portrait is an example of spontaneity.
7. Baroque age shows a love for the spectacular.

## Study Approaches:

1. Explore the illusion of the presence of the on-looker in Baroque art. Select at least 3 examples.
2. Compare Bernini's David with Michelangelo's David. Try to account for the changes in taste.
3. Hold a mock auction of Baroque paintings. Focus on the dramatic use of light as a valuable feature.
4. Conduct a simulated interview with a Baroque artist.
5. Prepare a chronology of significant events in art from 1600 - 1650.
6. Show from slide examples how taste in portraits changed from the ideal to the particular and the spontaneous.
7. Discuss the effects of patronage on changing taste.
8. Conduct an imaginary tour of Versailles/Vatican high-lighting elaborate display.

## Resources

- Caravaggio: The Calling of St. Matthew
- Reni: David with Head of Goliath
- Hals: Portrait of an Officer
- Rembrandt: Aristotle Contemplating Homer
- De Heem: Still-life with Parrots.
- Velazquez: The Needlewoman, Maids of Honor.
- Bernini: David and Ecstasy of St. Theresa
- Architecture: Vatican - Versailles
- Janson, H.W., A History of Art p.239
- Cunningham, L., and Reich, J., Culture and Values, Vol. II p.168
- Elsen, A. Purposes of Art, Ch. 10

Relate to FUNCTION 2, C.

## Evaluation Approaches:

Recognition of works and significance  
In-depth treatment of a single work  
Independent study projects  
Class discussions  
Evidence of understanding of concept will be found in the use of new terms in written and spoken comments.



2. STUDENTS WILL COMPARE STANDARDS OF TASTE AS THEY HAVE CHANGED OVER TIME.

## Objective

### Concept:

B. Much of the art of the Romantic period idealized nature.

### Focus:

(See also: FUNCTION II B)

1. The Romantic period was characterized by a growing passion for nature.
2. Landscape has symbolic uses for the rising middle-class.
3. History painting made use of literary figures and events to express ideas about life in the artist's own time.

### Study Approaches:

1. Make a photographic/pictorial essay of nature as ideal.
2. Prepare a fold-out which will show changing presentations of nature: realistic - romanticized.
3. Present a slide-talk show on the influence of nature in art. Focus on one artist.

### Resources

West: Death of General Wolfe  
Copley: Watson & The Shark  
Constable: Dedham Mill  
Turner: The Slave Ship

Cunningham, L., and Reich, J., Culture and Values, Vol. II 278

Janson, H.W., A History of Art p.299

Cornell, S., Art: A History of Changing Style, p.278

Elsen, A. Purposes of Art, Chapter 15

### Evaluation Approaches:

Look for: ability to use new vocabulary in students own written work and comments in class discussions; willingness to participate in class discussions and projects.

# Objective

2. STUDENTS WILL COMPARE STANDARDS OF ART AS THEY HAVE CHANGED OVER TIME.

# Concept:

- C. The arts of the twentieth century tend to glorify change.

# Focus:

(See also APPRECIATION III, C)

1. Painting styles in the 20th Century change frequently.
2. Modern art styles are international.
3. Non-objective painting allows for rapid change.
4. 20th Century painting emphasizes either surface or depth.

# Study Approaches:

1. Show how a visitor from the 15th Century would react to a show of 20th century art. Use selected works studied.
2. Were you to select 4 representative 20th century art works for your school, what would you choose and why?
3. Compare two contrasting works of 20th century art. Use the process of art criticism to organize your comparison. (See Appendix)

# Resources

- Matisse - Dance, Blue Window  
 Roualt - A Clown  
 Soutine - Dead Foul  
 Picasso - Three Musicians  
 Kandinsky - Composition 3, 1914  
 Braque - Guitar, 1913-14  
 Mondrian - Composition in Black & White & Red, 1936  
 Klee - Spring Is Coming, 1939  
 Pollock - Number 1, 1948  
 Elsen, A., Purposes of Art, Chpt. 21, 22  
 Cunningham, L., and Reich, J., Culture and Values, Vol. II, chpt. 16-18

# Evaluation Approaches:

- Recognition of works
- Participation in discussion
- Ability to move beyond the like-dislike stage of appreciation
- Ability to indicate grasp of concepts through projects

## Objective

3. STUDENTS WILL INVESTIGATE CHANGES IN SUBJECT MATTER AND RESOURCES OF IMAGERY OVER TIME.

## Concepts

- A. Texts, traditions and religious beliefs provide subject matter for art.
- B. A nation's heroes and heroic deeds are sources for changing imagery.
- C. Trade and commerce, technology and industry provide changes in subject matter.

## Evaluation Criteria

- A-C Students are able to identify and describe a variety of sources of imagery in different time periods.

**Objective** 3. STUDENTS WILL INVESTIGATE CHANGES IN SUBJECT MATTER AND SOURCES OF IMAGERY OVER TIME.

**Concept:** A. Texts, traditions, religious beliefs provide subject matter for art.

### Focus:

1. Art has a narrative function.
2. Changing images of Christianity show changes in beliefs.
3. A society's traditions are often recorded in art.

### Study Approaches:

1. Analyze the images which support/record/translate a school tradition.
2. Present a selection of slides which illustrate a changing belief i.e. images of David/Crucifixion/Roman gods/Christian icons.
3. Using clay, prepare a narrative bas-relief to record a traditional event.
4. Select a series of images suitable to illustrate a text.
5. From ancient bas-reliefs, show how a similar technique is used to record different events.

### Resources

(Select from)

Egyptian Tomb Painting  
Altamura Painter - Fall of Troy  
Frieze of Ara Pacis  
Palette of Narmer  
Ravenna Mosaics  
Chartres Stained Glass  
Portinari Altarpiece  
Bosch-Last Judgement  
Masaccio-Tribute Money  
Raphael- School of Athens

Cunningham, L. and Reich, J., Culture and Values, Vol II 86-87 and throughout Vol. I

Cornell, S., Art: A History of Changing Styles 37, 122, 241

Janson, H.W., A History of Art v. 18

Elsen, A., Purposes of Art Chpt. 3

### Evaluation Approaches:

- Ability to recognize selected images and relate them to concept.
- Class discussion - participation in.
- Project completion.



3. STUDENTS WILL INVESTIGATE CHANGES IN SUBJECT MATTER AND SOURCES OF IMAGERY OVER TIME.

## Objective

### Concept:

- B. A nation's heros and heroic deeds are sources for changing imagery.

### Focus:

1. The ancient world glorifies its gods and its military leaders in art.
2. Great battles are often recorded in art.
3. The civic statue is frequently a symbol for the state.

### Study Approaches:

Select from:

- Trajan's Column, Bayeux Tapestry, Battle of Issus, Guernica for comparison of changing images of wars.
- Prepare a collage of images of Canadian/Alberta heroes. Explore/compare changing image.
- Research art works which commemorate Canada's heroes.
- Identify and comment on selected slides (sources)
- Photographic essay of civic art.

### Resources:

(Select from)

- Parthenon Frieze - Equestrian Statue  
Marcus Aurelius
- Arch of Titus, Rome
- Trajan's Column
- Cylinder Seal Impressions
- Ashurnasirpal II at war
- Charioteer
- Discobolos
- Bayeux Tapestry
- Battle of Issus
- David. Death of Socrates
- Delacroix - Liberty Leading the People
- Picasso - Guernica
- Rembrandt - The Night Watch
- Uccello - Battle of San Romano

Cornell, S. Art: A History of Changing

Style, pp. 17, 33, 61

Janson, H.W., A History of Art pp. 62, 25

Elsen, A., Purposes of Art Chpt. 12, 13

### Evaluation Approaches:

- Ability to relate concept to art works by discussing selected slides.
- Thoroughness of research and application of ideas of concept to research project.

<div>Objective</div> <div>3. STUDENTS WILL INVESTIGATE CHANGES IN SUBJECT MATTER AND SOURCES OF IMAGERY OVER TIME.</div>	
<div>Concept:</div> <div>C. Trade and commerce technology and industry provide changes in subject matter.</div>	
<div>Focus:</div> <div> <div>1. Industry and technology, i.e. the world work, is a source of imagery for art.</div> <div>2. Machinery can be the subject of art.</div> <div>3. Technology can change the ways of making images.</div> <div>4. The city is often a source of imagery.</div> </div>	<div>Resources</div> <div>(Select from)</div> <div> <div>- (Pont Au Gard) Egyptian Tomb Painting</div> <div>- Picasso - Bull's Head</div> <div>- Lequer - The City</div> <div>- Giacometti - The Palace at 4 a.m.</div> <div>- Stella - Brooklyn Bridge</div> <div>- Dali - The Persistence of Memory</div> <div>- Calder - Red Gongs</div> <div>- Mondrian - Composition in Black &amp; White &amp; Red, 1936</div> <div>- Klee - Twittering Machine</div> </div> <div> <div>Cunningham, L., and Reich, J., Culture and Values, Vol. II pp. 336, 401-402, 403-410, 375-376</div> <div>Cornell, S., Art: A History of Changing Style, pp. 418</div> <div>Janson, H.W., A History of Art pp. 339</div> <div>Elsen, A., Purposes of Art Chpt. 21, 22</div> </div>
<div>Study Approaches:</div> <div> <div>1. Select various objects, images, drawings that reflect the world of work.</div> <div>2. Presentation and discussion of works.</div> <div>3. Select a common mechanical object. Photograph or draw the separate parts and recombine to form a new image.</div> <div>4. From selected slides, compare any two to illustrate the concept.</div> <div>5. Create a pattern of sound effects to accompany a selected slide/image which has the city as its theme.</div> </div>	<div>Evaluation Approaches:</div> <div> <div>Look for:</div> <div>- Identification and discussion of works, comments that give evidence of ability to relate concept to works being viewed. Thoroughness of planning and research of project.</div> </div>



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So as to see in a new  
way

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## Appendix / Bibliography

## EVALUATION

The evaluation criteria and approaches described in this curriculum guide are directly related to the stated objectives of the course and the goals of the Art Studies program. The use of such objective-based methods of evaluation are an advantage to the art teachers. They give clear justification to the program, provide guidelines to students about the expectations of the program, allow administration to see the relationship between the programs goals and the requirements of time and budget, and allow parents to understand the criteria for assessment of their child's progress.

The Art Studies program is a concept-based, sequential program. Evaluation centres around the assessment of the student's progress in relation to stated objectives. The achievement of objectives and concept statements provided in this guide is what is being assessed. Strategies for both formative and summative evaluation of such achievement are provided in the evaluation criteria and approaches which accompany each objective and concept.

Formative evaluation assesses the value of the process of learning in art as well as the final outcome. It is ongoing, and allows the teacher to evaluate student performance while learning is taking place. This aspect of evaluation is particularly important for Art Studies because the evaluation criteria for many objectives and concepts involve observation of student involvement, recognition and understandings in discussions, group and individual projects and presentations. The teacher's observations of these situations allow him or her to make assessments of students to utilize suggestions or correct their understanding before the final, or summative evaluation is made. Summative evaluation reports on the outcome of the learning process and should take into account information gathered in the formative process. Summative evaluation should also always result in feedback to the student, and should be done as consistently and systematically as possible.

Evaluation in Art Studies will be most effective when a range of methods are used and when a substantial amount of evaluative information is available for every student. The essential elements in effective evaluation are the clear definition of objectives and establishment of criteria. Students should understand the terms of such criteria and the reasons for all activities so they know what is expected.

It is important to note that evaluation should not focus only on student performance, but should also consider the effectiveness of program organization and teaching strategies. The results of evaluation, both formative and summative, provide teachers with information that suggests adjustments, changes and additions to both program outlines and teaching methods to increase the effectiveness of teaching the Art Studies program.

#### SUGGESTED METHODS OF EVALUATION:

1. Journals or Notebooks: These should contain samples of student observations, notes, responses to work, critiques of art works, interviews with fellow students, and others, impression of various experiences in the Art Studies program. Periodic examination of these by the teacher gives information regarding the students' interest, application of concepts, refinement of skills and knowledge of subject matter. It allows evaluation of progress and change over time. (Mostly formative evaluation). Teachers may keep charts, checklists, brief notes about students work habits, attitudes, response in class and ability to apply concepts to new information. Such observational notes are valuable formative evaluation tool.
2. Anecdotal Records: Such observational notes are valuable formative evaluation tool.
3. Written Assignments and Oral Presentation: The Art Studies program contains many instances where these forms of evaluation of learning are appropriate. Discussion, research and organization skills are an important part of the program. Vocabulary and knowledge about art's purposes and processes, as well as being able to form informal opinions about many aspects of art are the main thrusts of Art Studies. Achievement in these areas of learning about art is best assessed through written or verbal means, and evaluation of such activities should form a major part of assessment in this program.
4. Tests: Written test, quizzes and recognition tests are appropriate for many of the concepts described in this guide. They provide useful summative evaluation information. The descriptive content and analytical approach of most of the study approaches mentioned in this guide are conducive to effective testing by written and visual means.

#### REFERENCES

- Eisner, E. Educating Artistic Vision. New York: Macmillan, 1972
- Chapman, L. Approaches To Art In Education. New York: Harcourt, Brace, Jovanovich, Inc. 1978.

During the course of the Art Studies program, students will be required to observe and analyse many different kinds of artifacts. A systematic method of approaching art works is an important tool for helping to analyse works from different cultures and time periods with the same approach they use in their consideration of more familiar kinds of art. A method of critical analysis also becomes useful in developing an objective understanding of contemporary works. Although there are many different systems of aesthetic criticism, the one most frequently used in art education is the inductive method advocated by Edmund Feldman. It is particularly useful for the purposes of Art Studies because it requires the student to set aside his or her initial response, the "like-dislike" phase until all aspects of the work's design features have been considered objectively and in context. Another advantage of the Feldman model is its applicability to many different art forms, including those of other cultures. It's simple, four-part approach can become a habit that students learn easily and carry away from their Art Studies classes to be applied to any of their encounters with art forms in the future. The four steps are described below.

1. Attending to What We See: Description

This phase requires that the initial response, or psychological report, be set aside. Whether the audience likes or dislikes the work (evaluative judgement) is not important at this time. A detailed "inventory" of the visual features of the work is made. An effort is made to include every available bit of information about the work's design features, medium, attribution, subject matter, historical and cultural context. Observers ask "What Is It?" "What does it look like?"

2. Attending to Relationships: Formal Analysis

In this stage the observers try to analyse the relationships between all the design elements within the total composition. Proportion, emphasis, proximity, continuity of different aspects are considered. Analysis of the work remains at an objective, non-interpretive level. Observers ask "How do the parts fit together?"

3. Giving Meaning to Works of Art: Interpretation

This phase requires that all the information in stages 1 and 2 be combined to attempt to decide the meaning of the work. Symbolism and connotations of the work are explored. Personal emotional interpretations based on design features are considered. Cultural influences such as literature, mythology, life and historical events which influenced the artist are considered. Observers ask "What does this mean?" Students should be encouraged to propose several different meanings for works of art.



4.

Deciding About the Value of An Art Object: Judgement

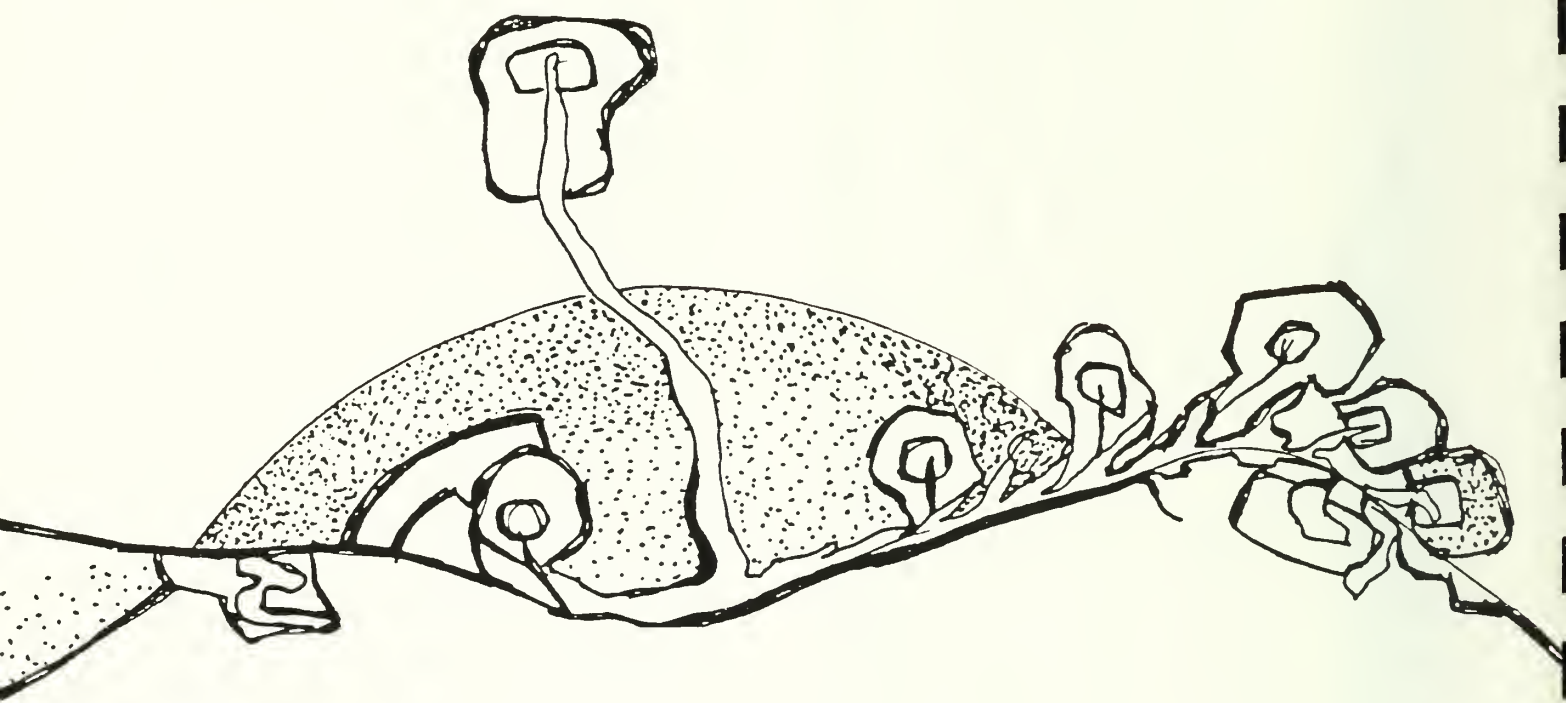
The value of the work can now be assessed based on a variety of qualities used as criteria: technical, design, conceptual and historical qualities are all considered. Criteria should be cited and evidence offered to support the judgement being made. The value of the work must now be based on more considerations than just personal response, although this response can now be included as a criteria. The observers ask "What degree of quality is this work?" Students should now be able to explain, on the basis of information from Stages 1, 2, and 3, why they respond favorably or unfavorably to an artifact, and realize that they can appreciate qualities of artifacts without having to "like" them.

REFERENCES

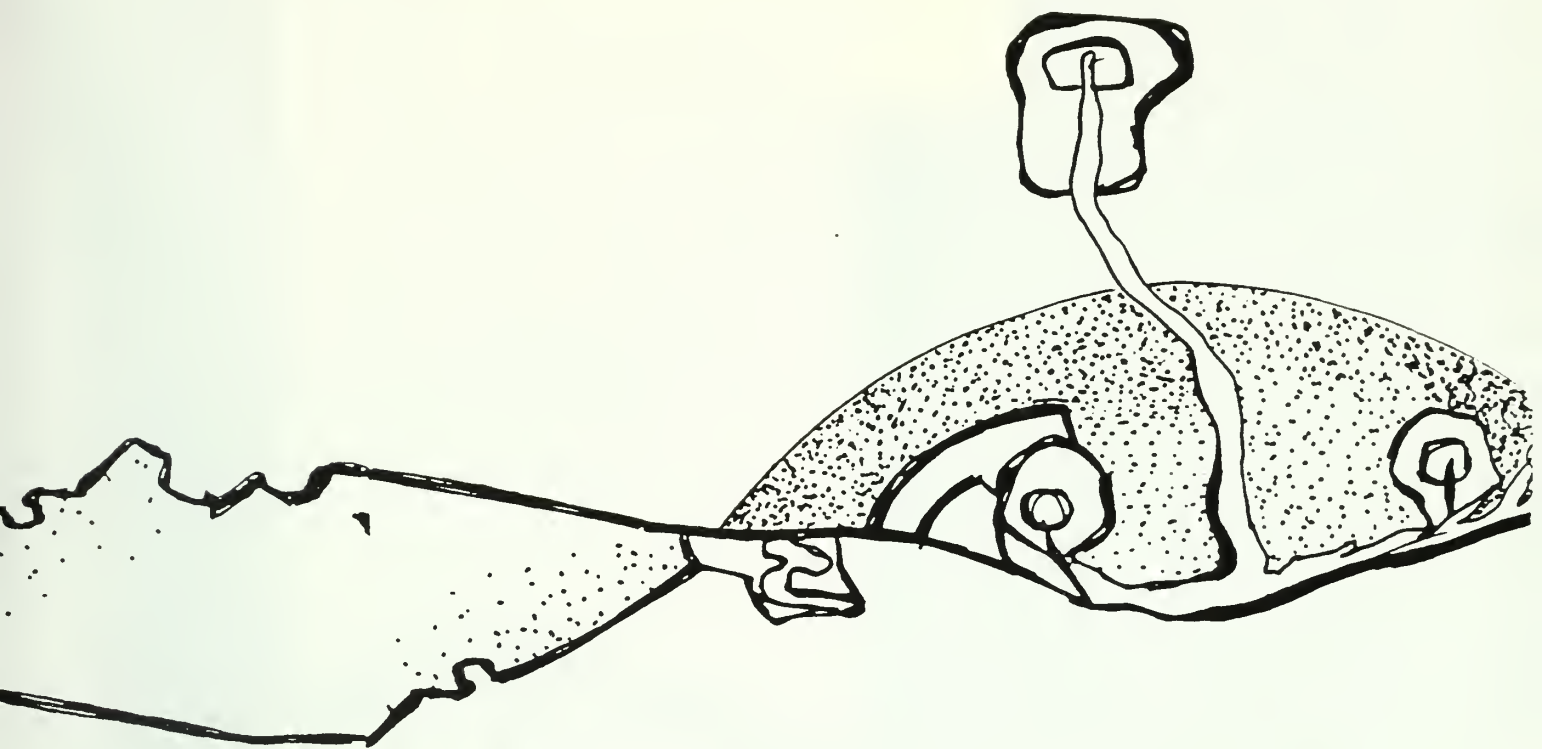
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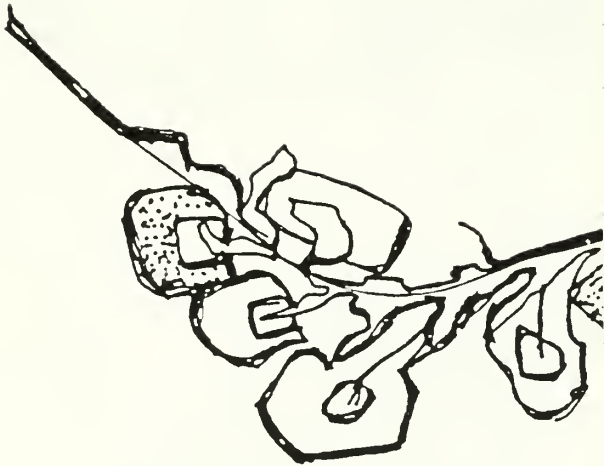





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